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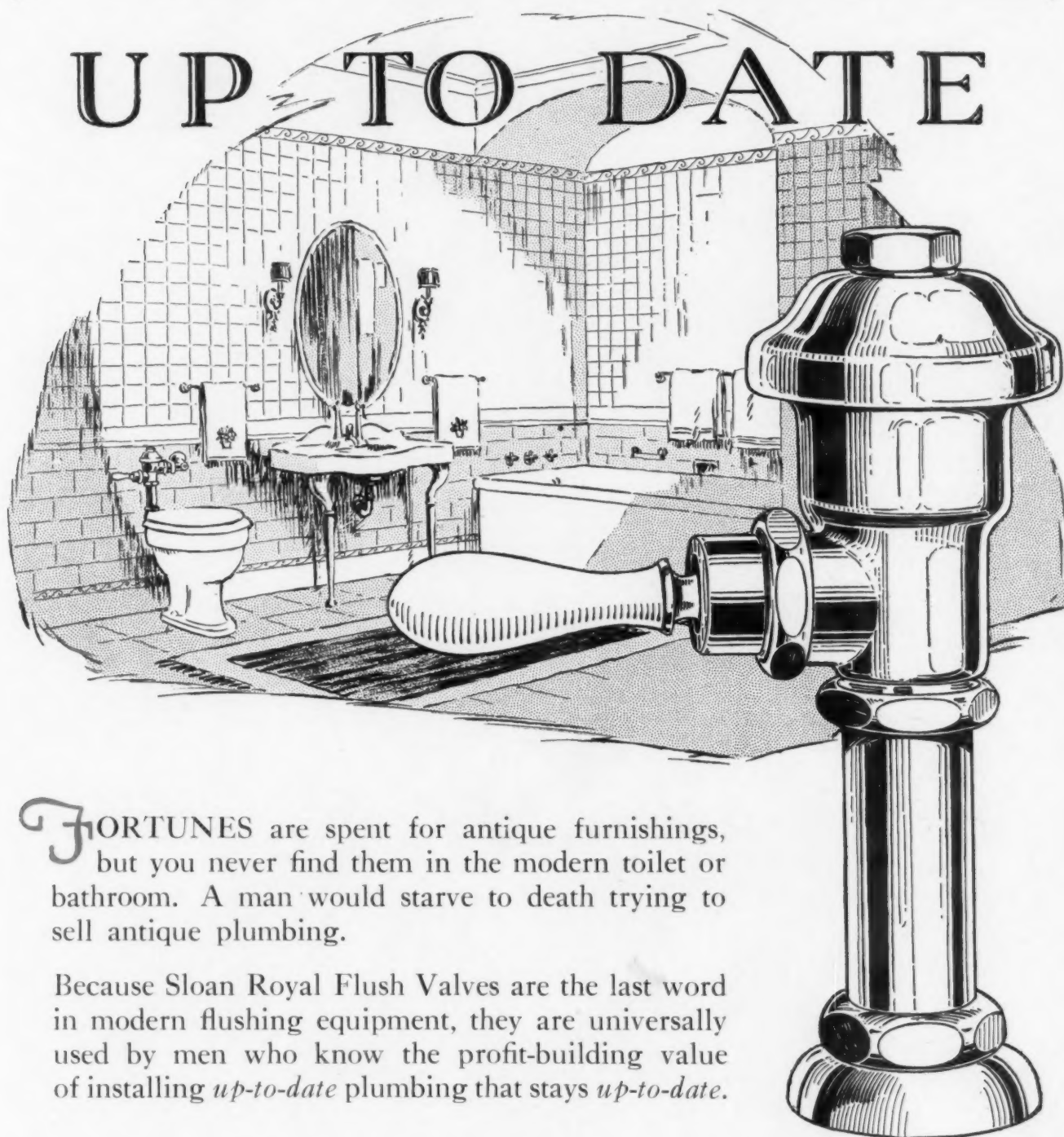


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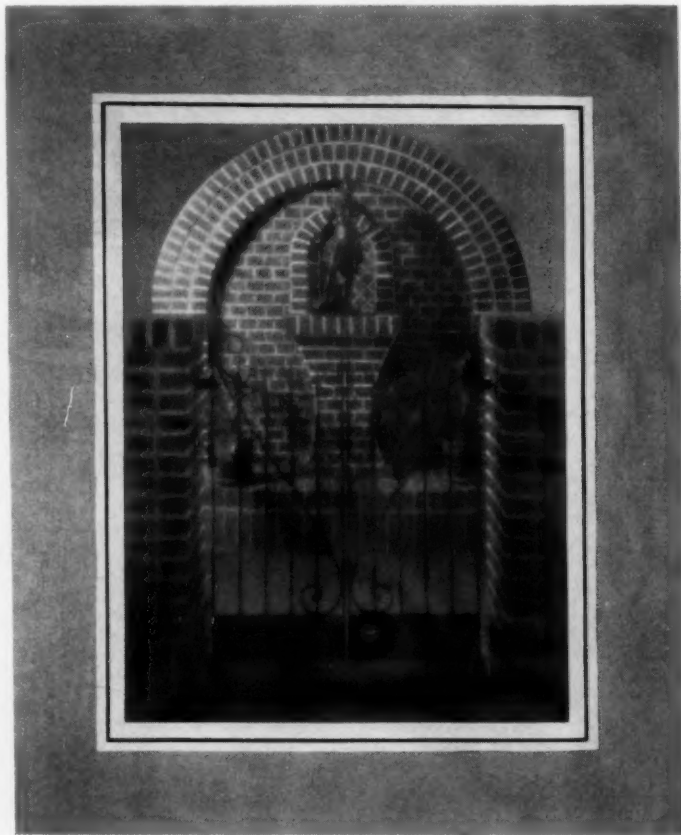
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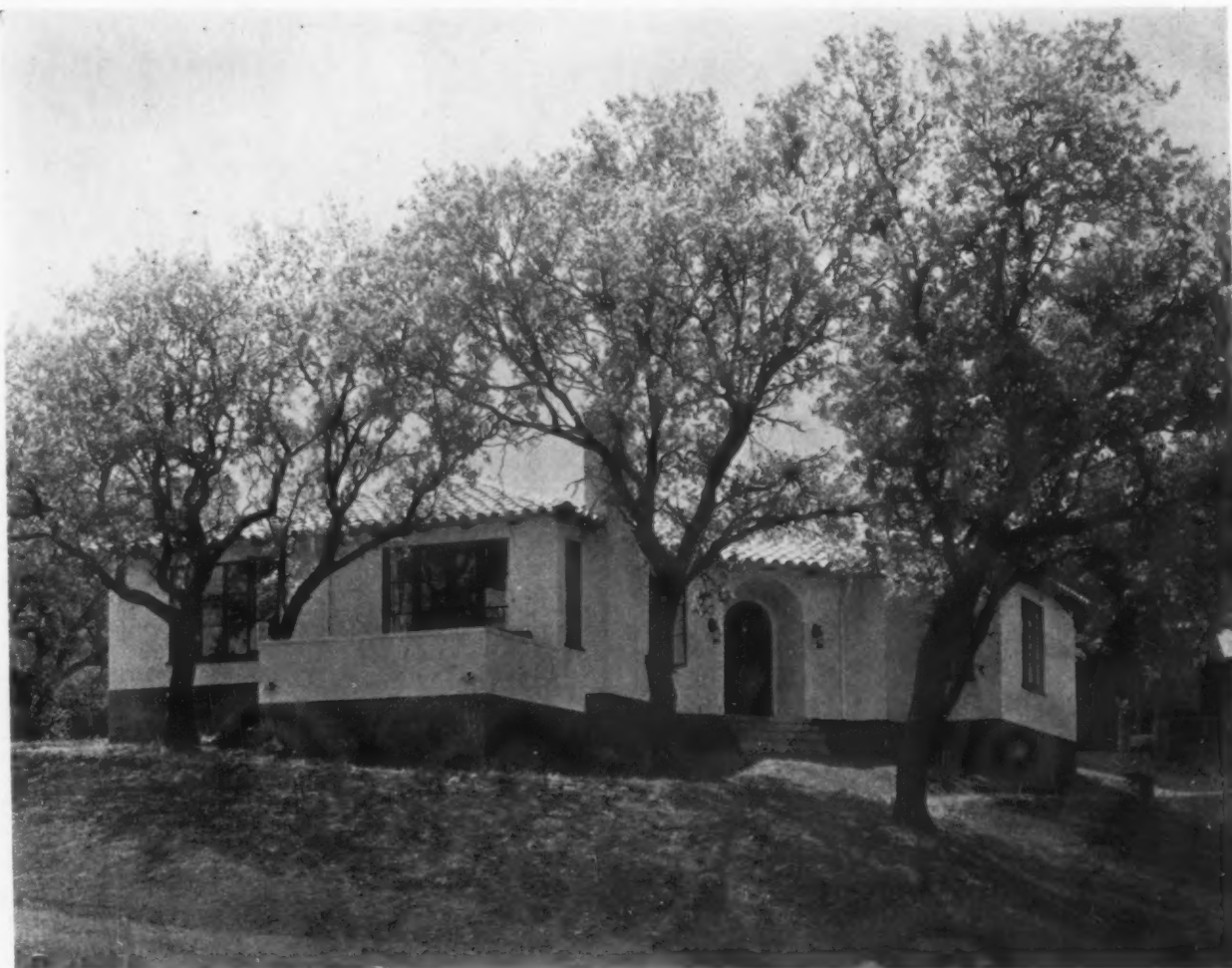
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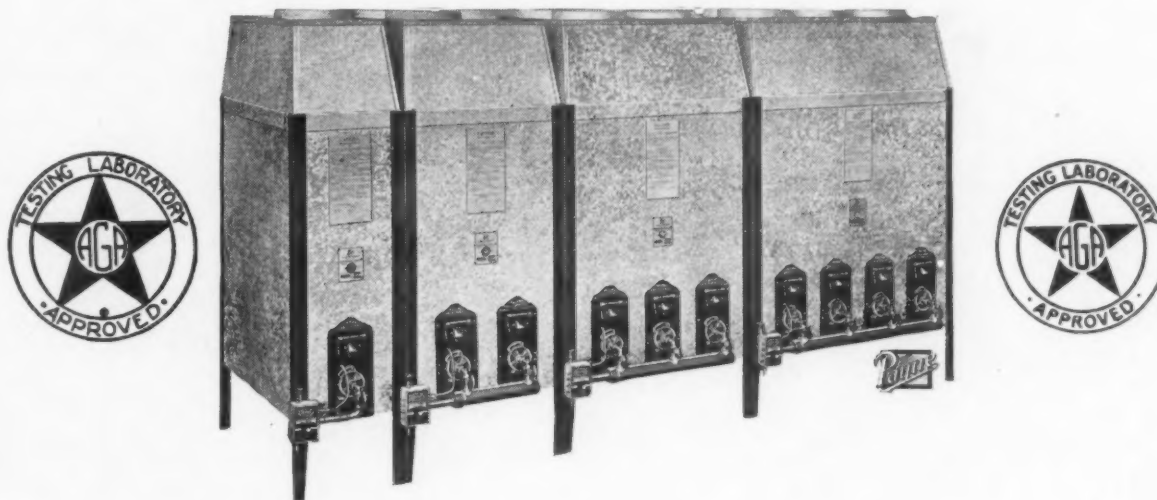
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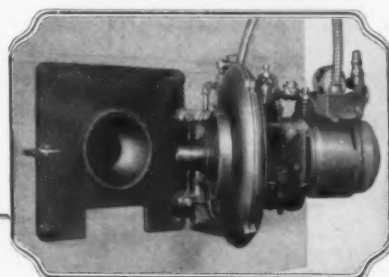


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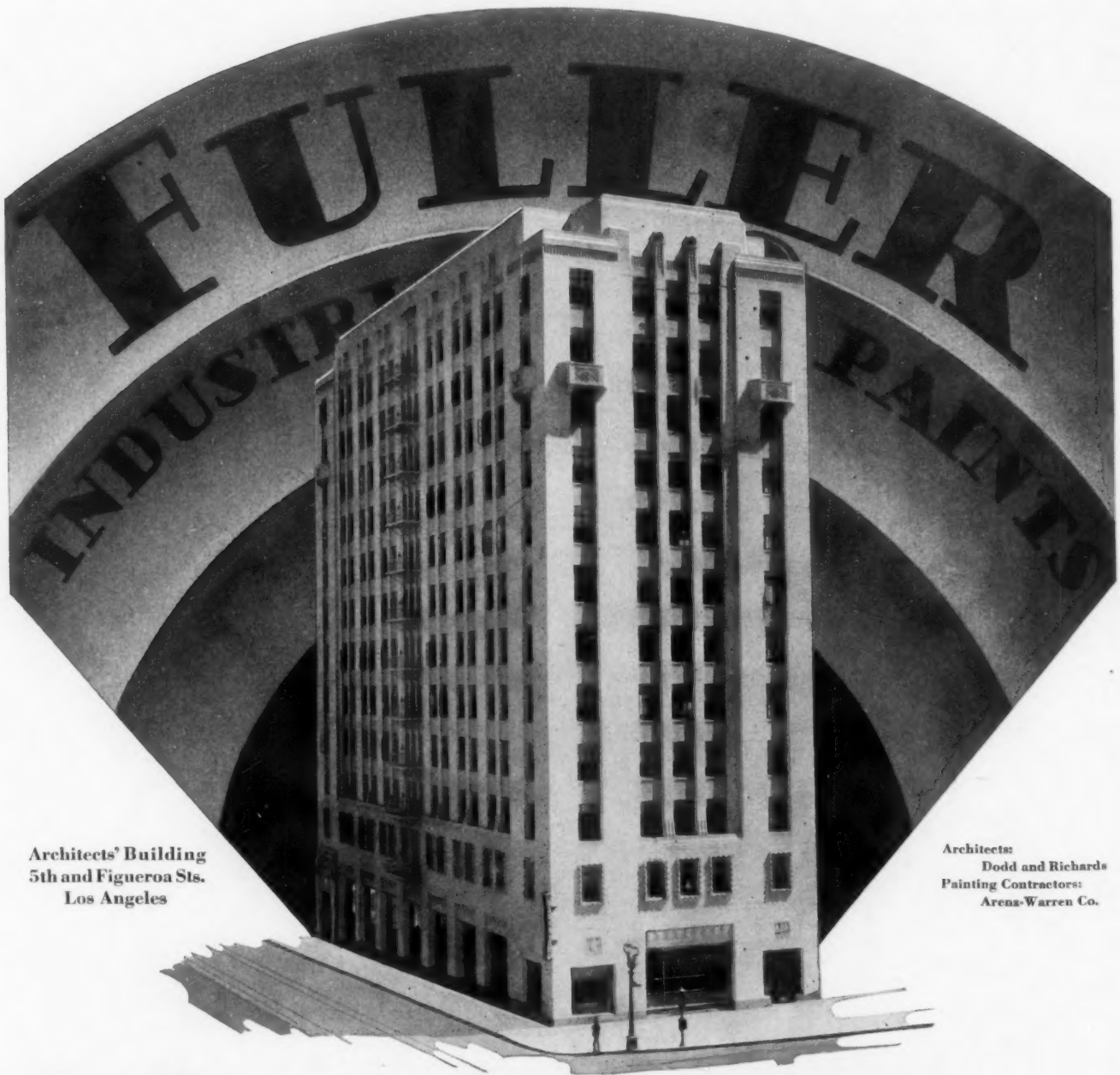
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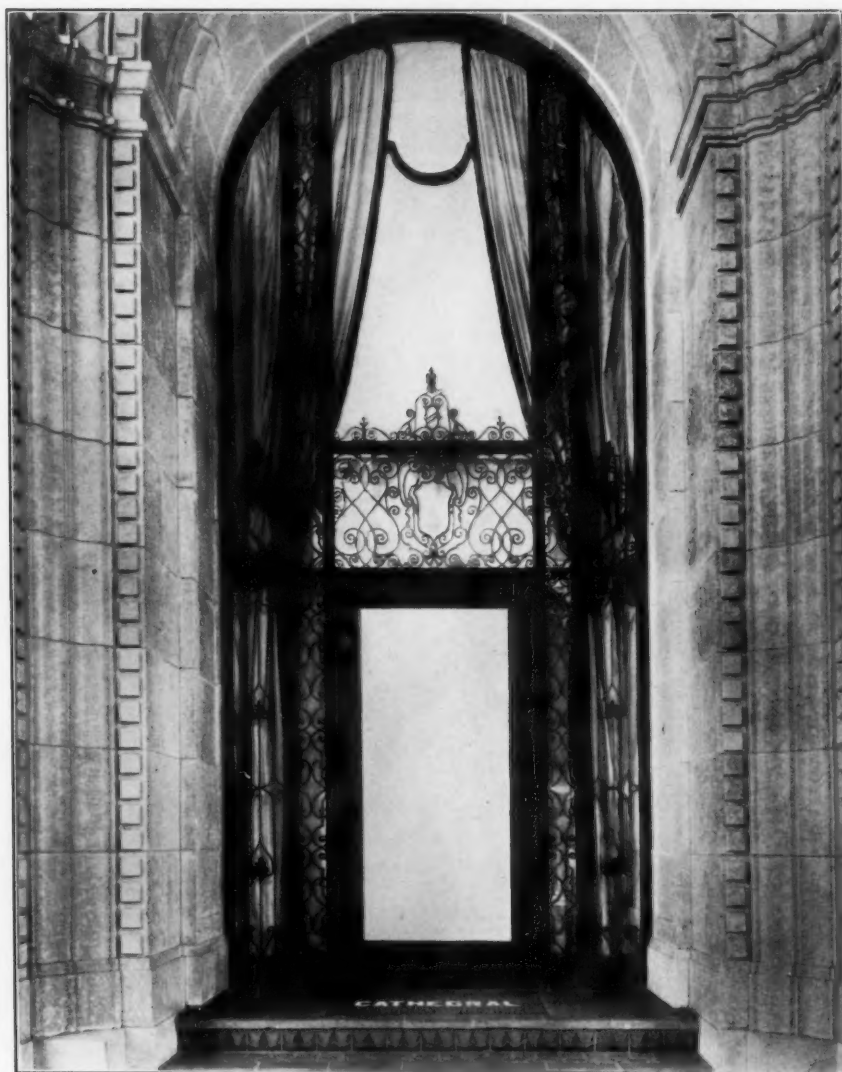
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NORTHWEST VIEW—MAIN ENTRANCE—STAIR TOWER AND DRIVE—TEMPLE BETH ISRAEL, PORTLAND, OREGON.

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VOLUME
XXXIII

PACIFIC COAST ARCHITECT

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AUGUST
1928

Temple Beth Israel, Portland, Oregon

BY A. GLENN STANTON, A. I. A.



UNIQUE in the history of the synagogue was the gift, by Christians in the community, of the first stained-glass window in the Temple Beth Israel. There has never been recorded a happier spirit of tolerance and understanding than was expressed in this gift and its acceptance.

The ceremony of the presentation of the "Fellowship Window" on April 29, 1928, will remain forever in the memory of those privileged to attend. Its influence will be everlasting. The people of Portland realized then, if not before, that the synagogue is the house of prayer for all peoples, and all Portland feels that this temple belongs to the city.

A splendid old Portland homesite, with streets on three sides, was purchased, and the architects found the trees and planting, so naively suggested in most renderings, already of mature growth and full in form and mass. With a Sunday-school wing to be built as the completing unit, the temple faces toward the only inside property line. With the completion of this unit, a quiet cloistered court will be attained, making for the congregation a pleasant transition as they go from the noise of the street to the place of worship.

In planning the temple, the architects had only one minor request from the congregation; that was that there be two towers, reminiscent of the old temple so long identified with the life of the city, before it was destroyed by fire in 1923.

The parti of the temple in the elemental mass was conceived as first a square base, then an octagonal drum, making a final transition to a well-sprung dome. At the western side the entrance motif and towers were added; at the opposite side of the octagonal drum was placed the choir. These were the elements of mass. The corners of the base course were cut off at forty-five degrees, and the wall surfaces resulting were pierced for the exit doors.

The style, if one must always catalogue and tag a building, gives evidence of many influences; the Far East, the Byzantine, the German, the modern, and probably many more origins may be traced in the plan and its decoration. The ancient House of Israel is rich in tradition and in symbolism.

Besides the two towers, ideas taken from the former temple, two attached columns flank the entrance pavilion; these may be identified with Joachim and Boaz of King Solomon's Temple.

The exterior really sparkles in warm color. From the stone base of tawny buff and russet, through the shaft of the octagon in its golden rose brick, to the dome with its softly textured tile, all is vibrant and radiantly expressive of the faith and its homeland.

On entering the temple you are fascinated by the warmth of color and detail. Flanking the foyer in the towers, on the right is the main staircase to the gallery and to the left the women's room. Ahead is the auditorium with its hazy floating dome ninety feet above.

Hanging from the dome on slender chains are many lamps of varied design, much in the manner of old mosques.

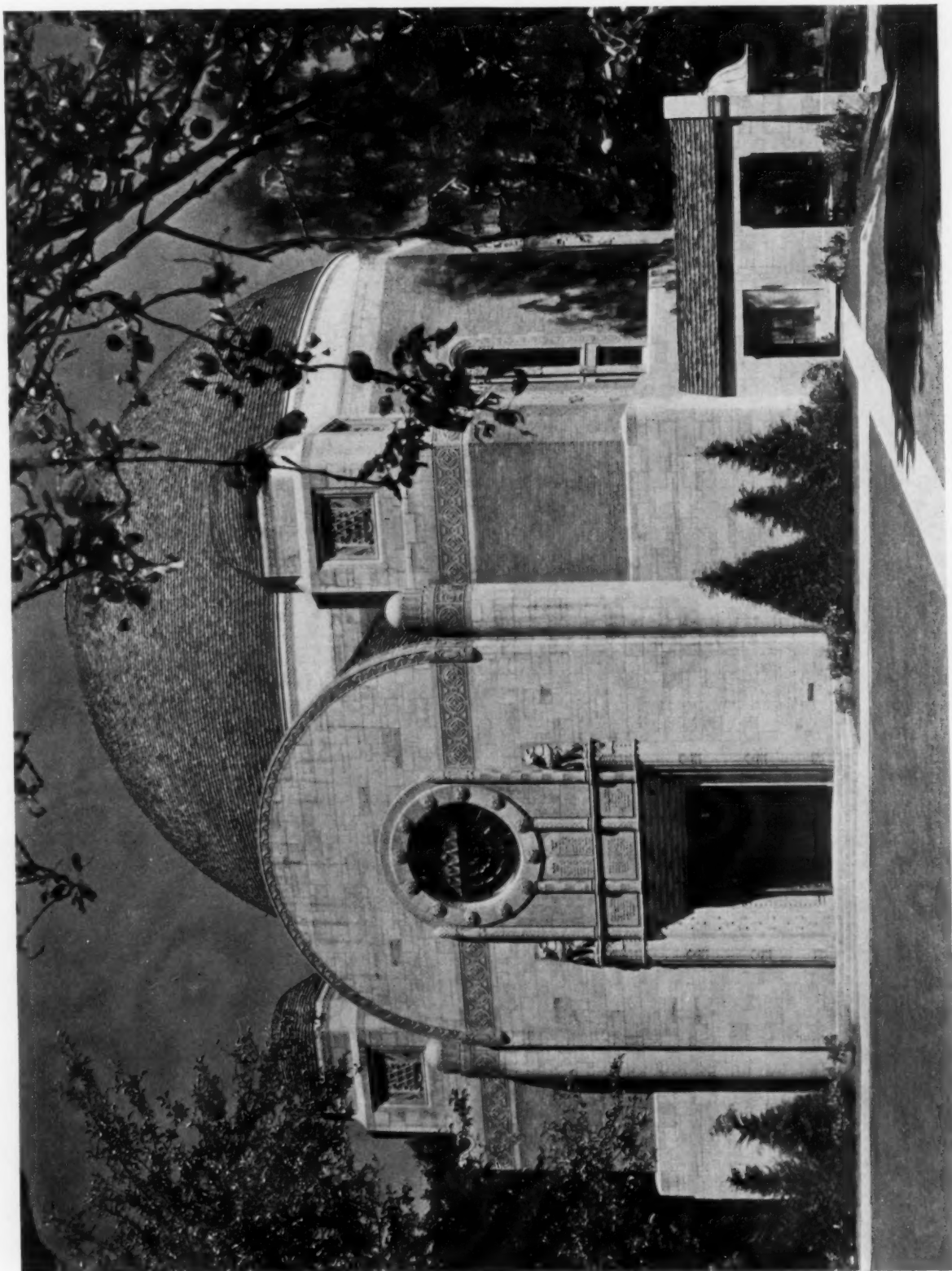
One of the noteworthy details of the auditorium is the fine walnut paneling back of the rostrum. Recessed in the paneling is the Ark, with its richly detailed frame. Above the panels is the pierced walnut choir screen. Still higher, and farther to the rear, is the bronze organ grille of pipes and cresting.

To the right of the pulpit is the rabbi's study and to the left the council room, trimmed in spruce.

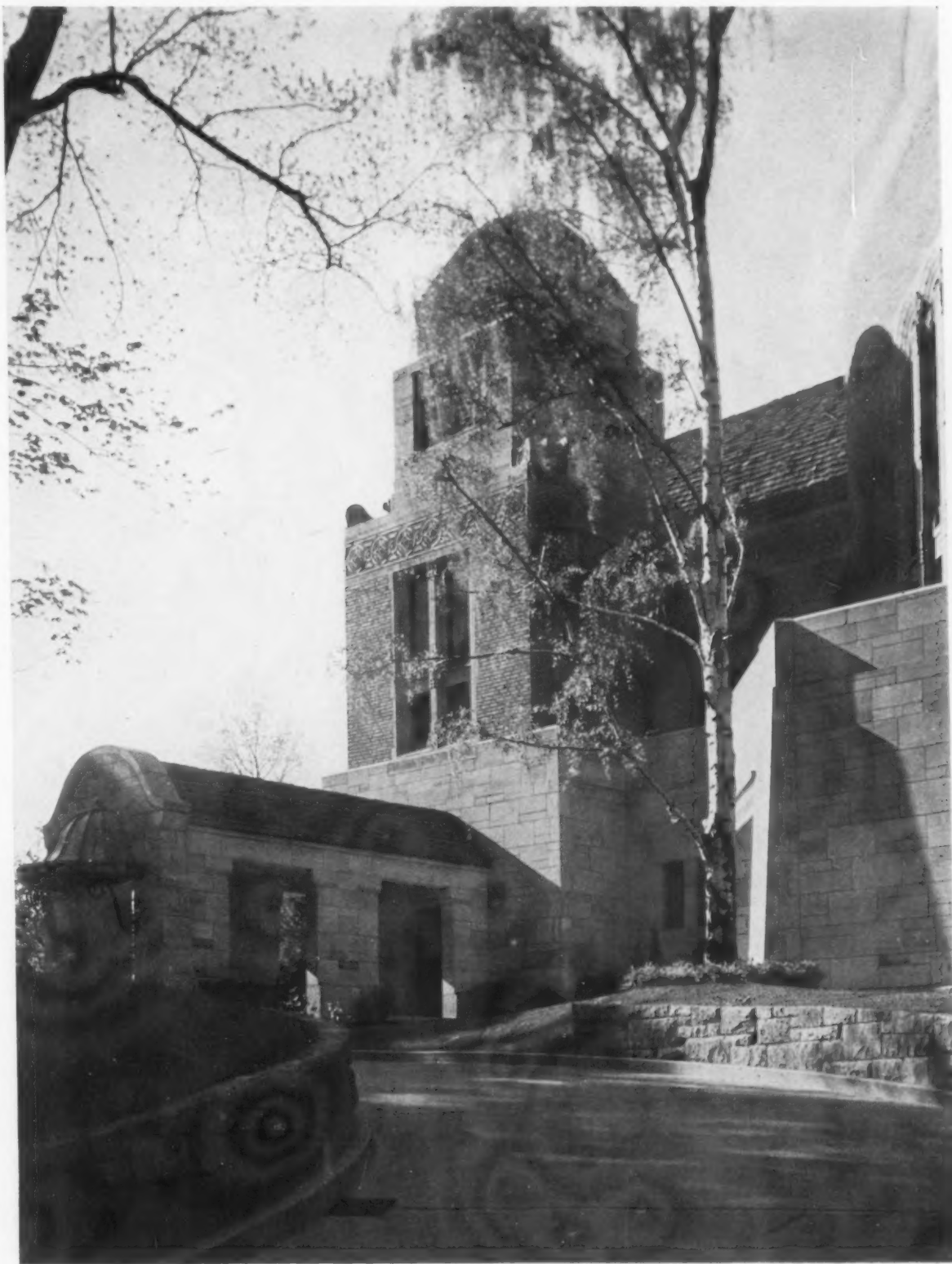
Over the foyer at the opposite side of the auditorium is the walnut wainscoted balcony; this may be screened when not in use by a rich Fortuny curtain.

It was especially gratifying to the architects that the materials and craftsmen employed in the

[Concluded on page 46]



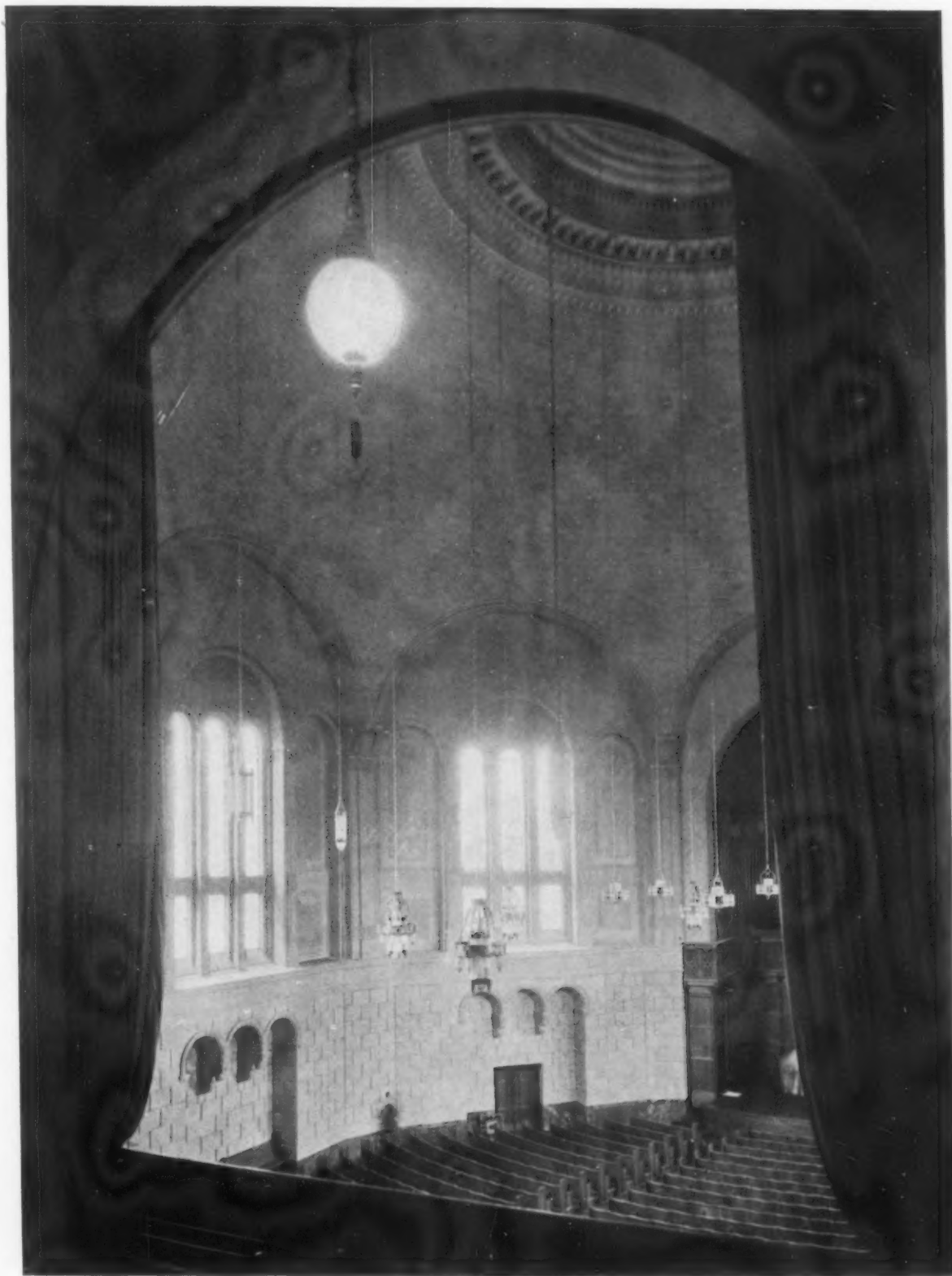
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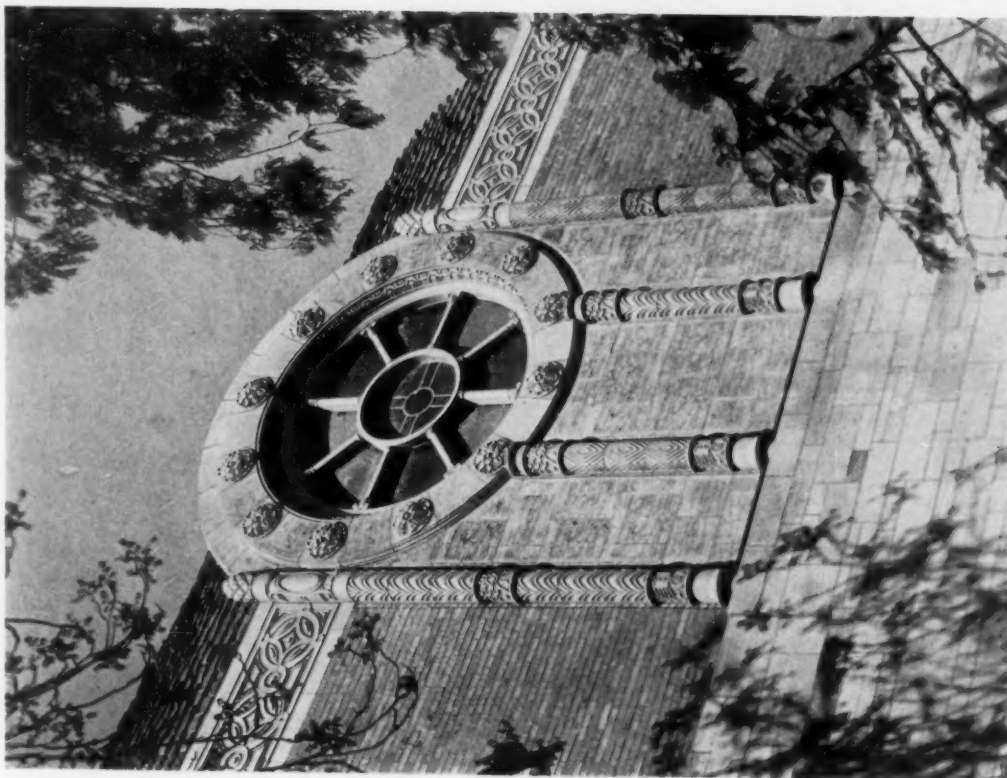
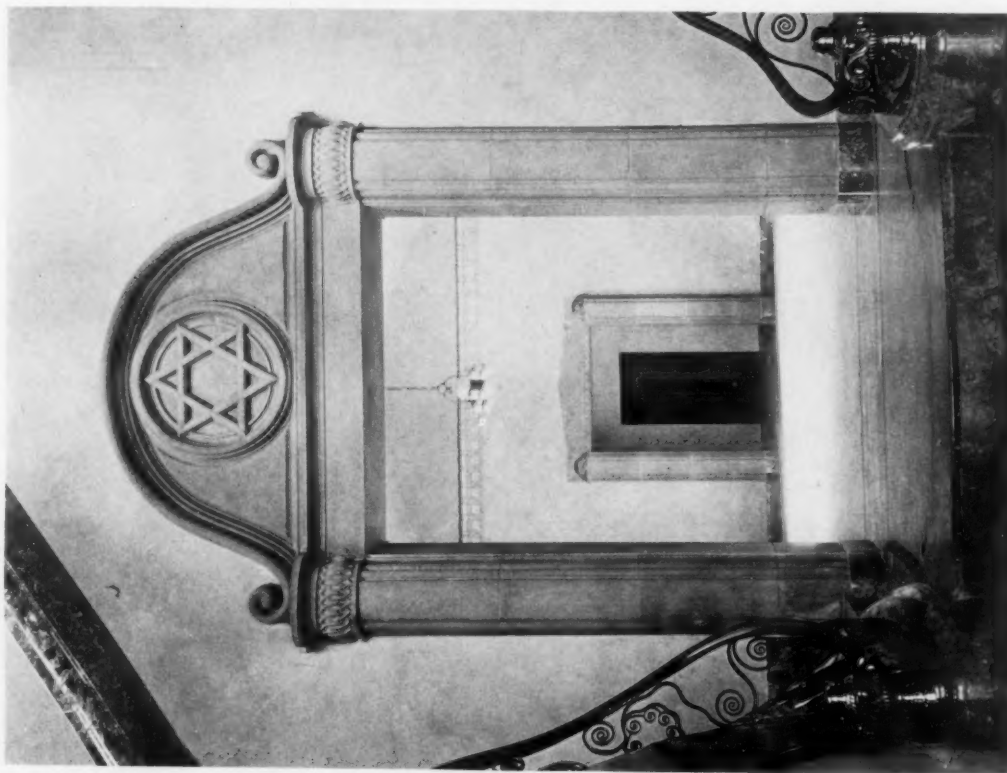
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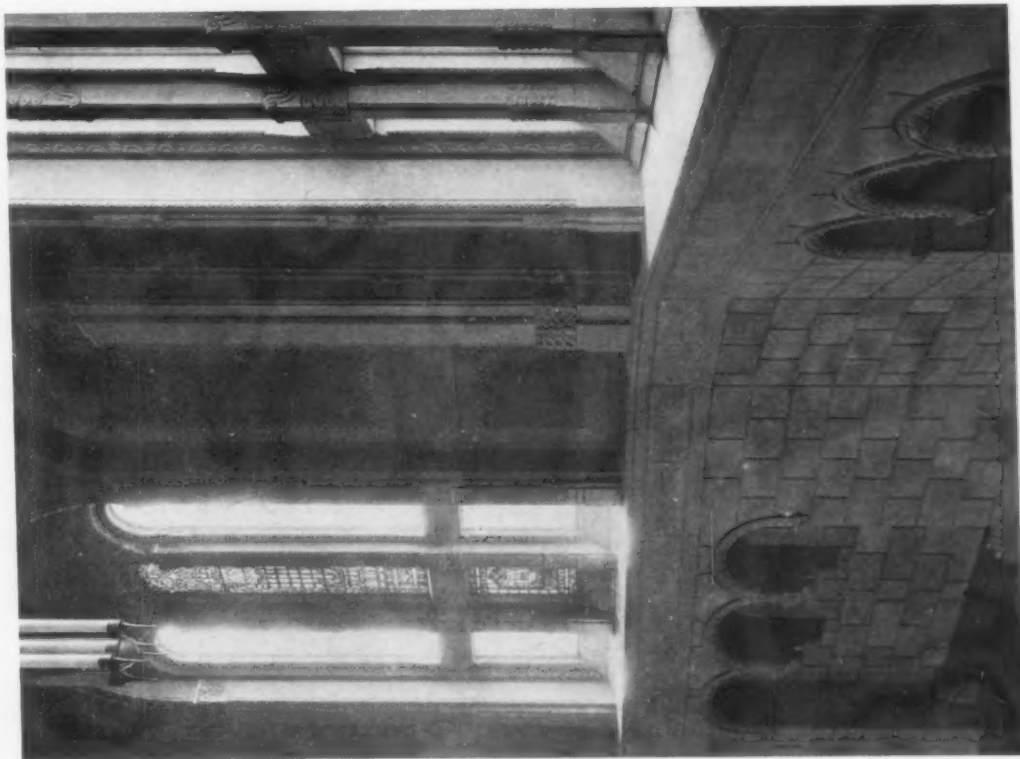
PULPIT AND ORGAN SCREEN, TEMPLE BETH ISRAEL, PORTLAND, OREGON.
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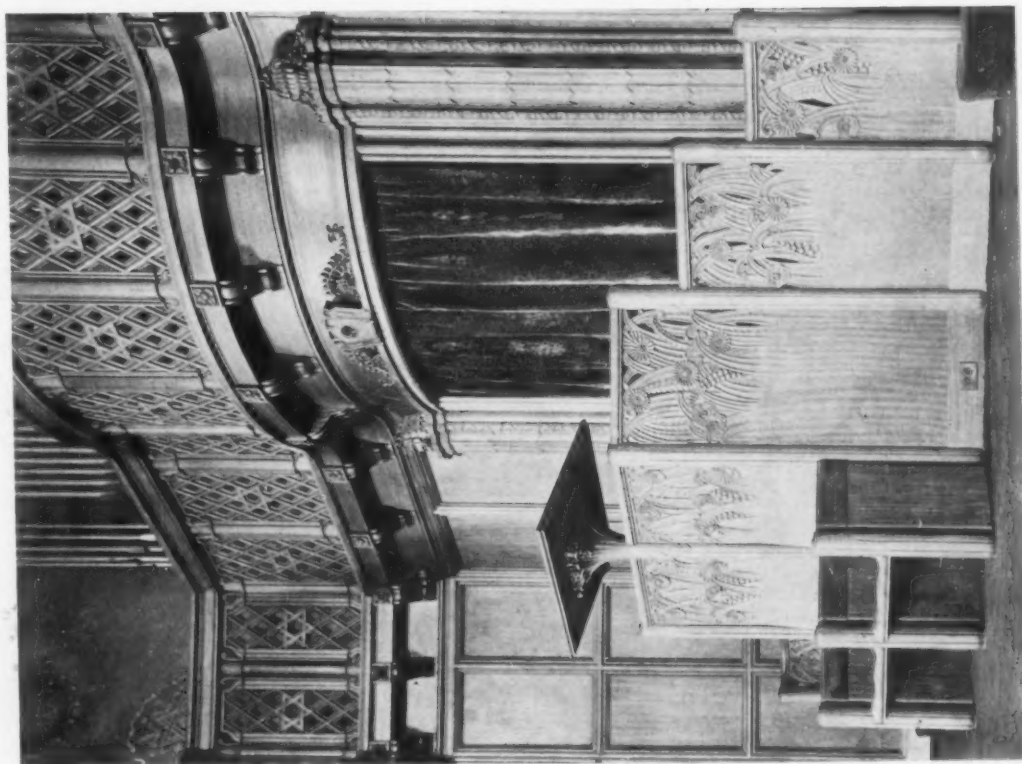
AUDITORIUM FROM BALCONY, TEMPLE BETH ISRAEL, PORTLAND, OREGON.
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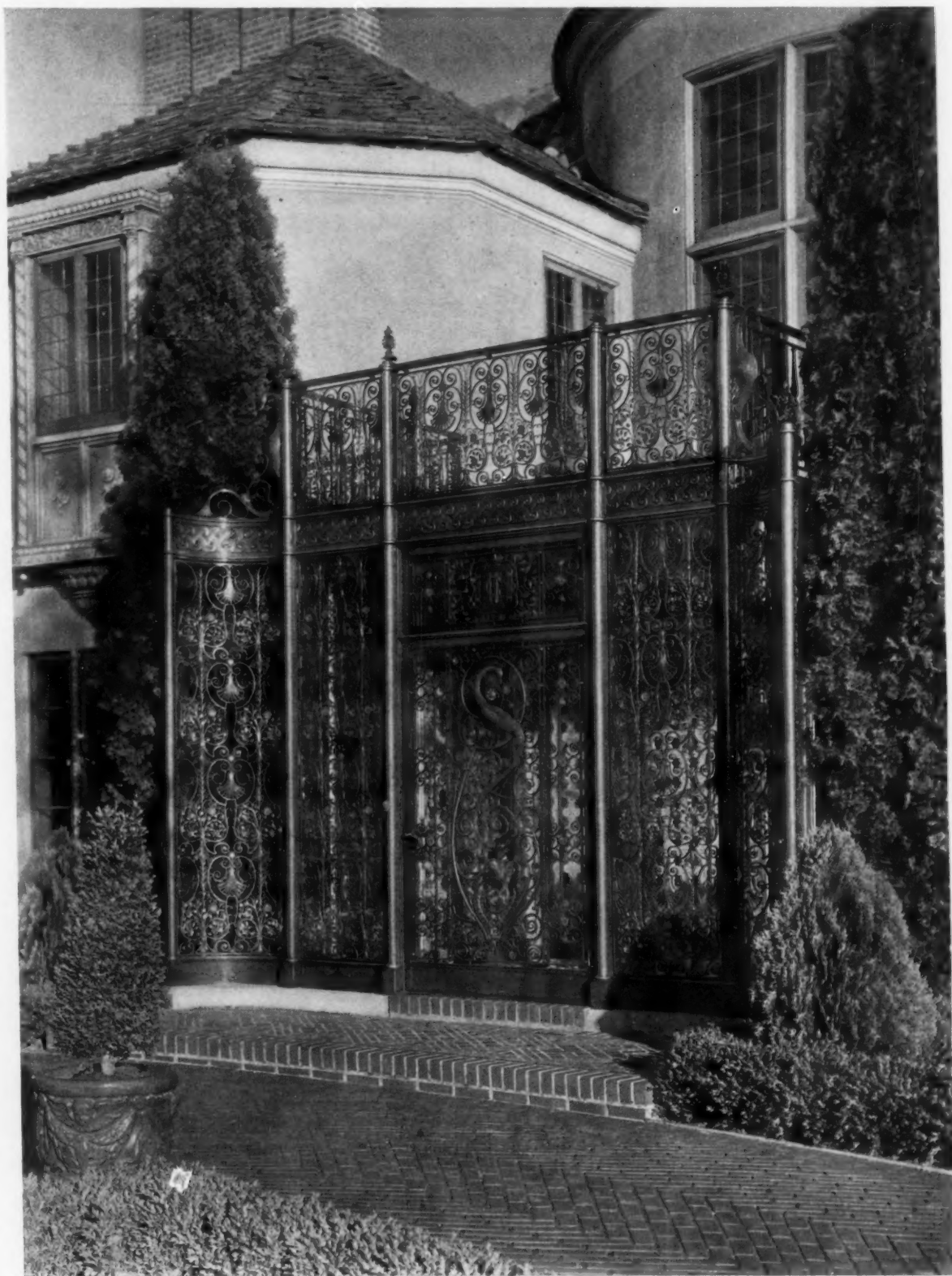




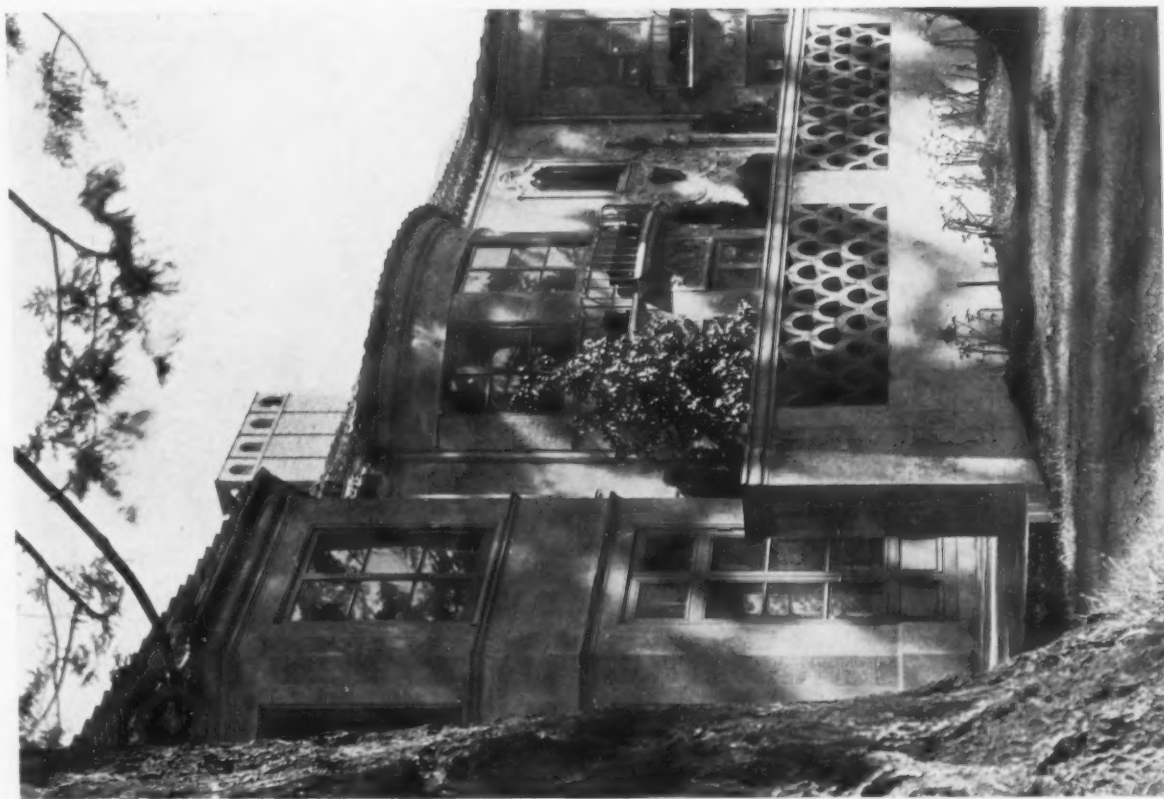
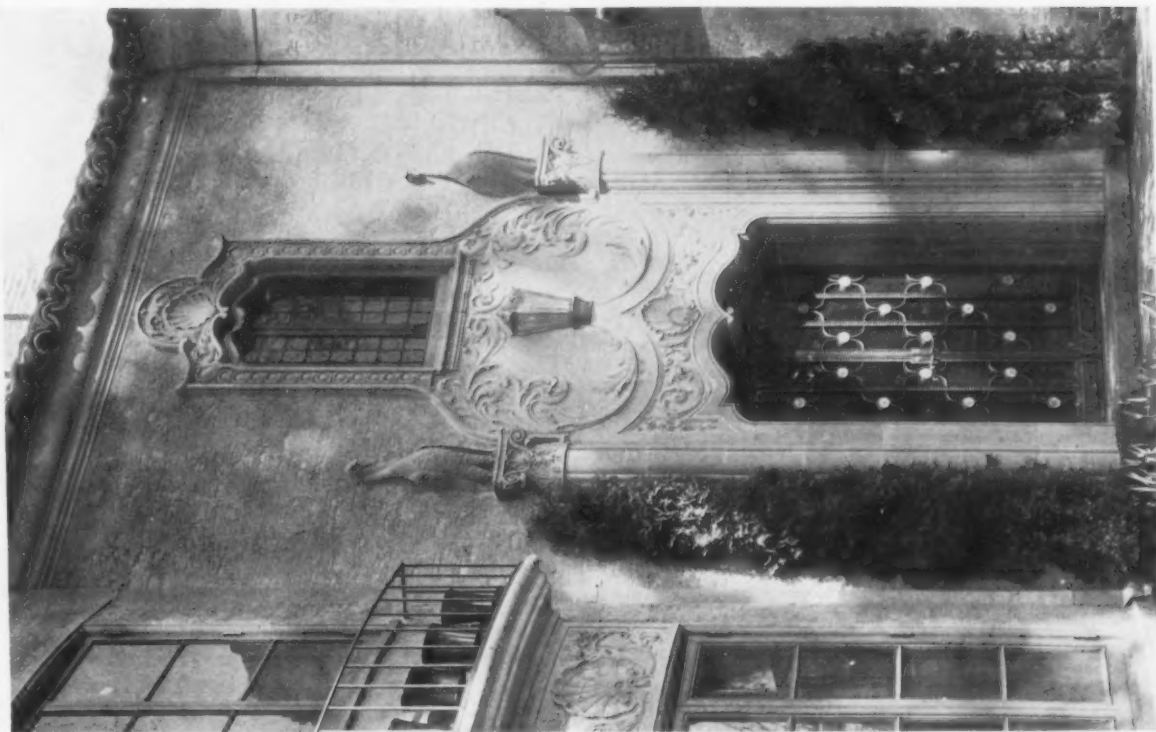
RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
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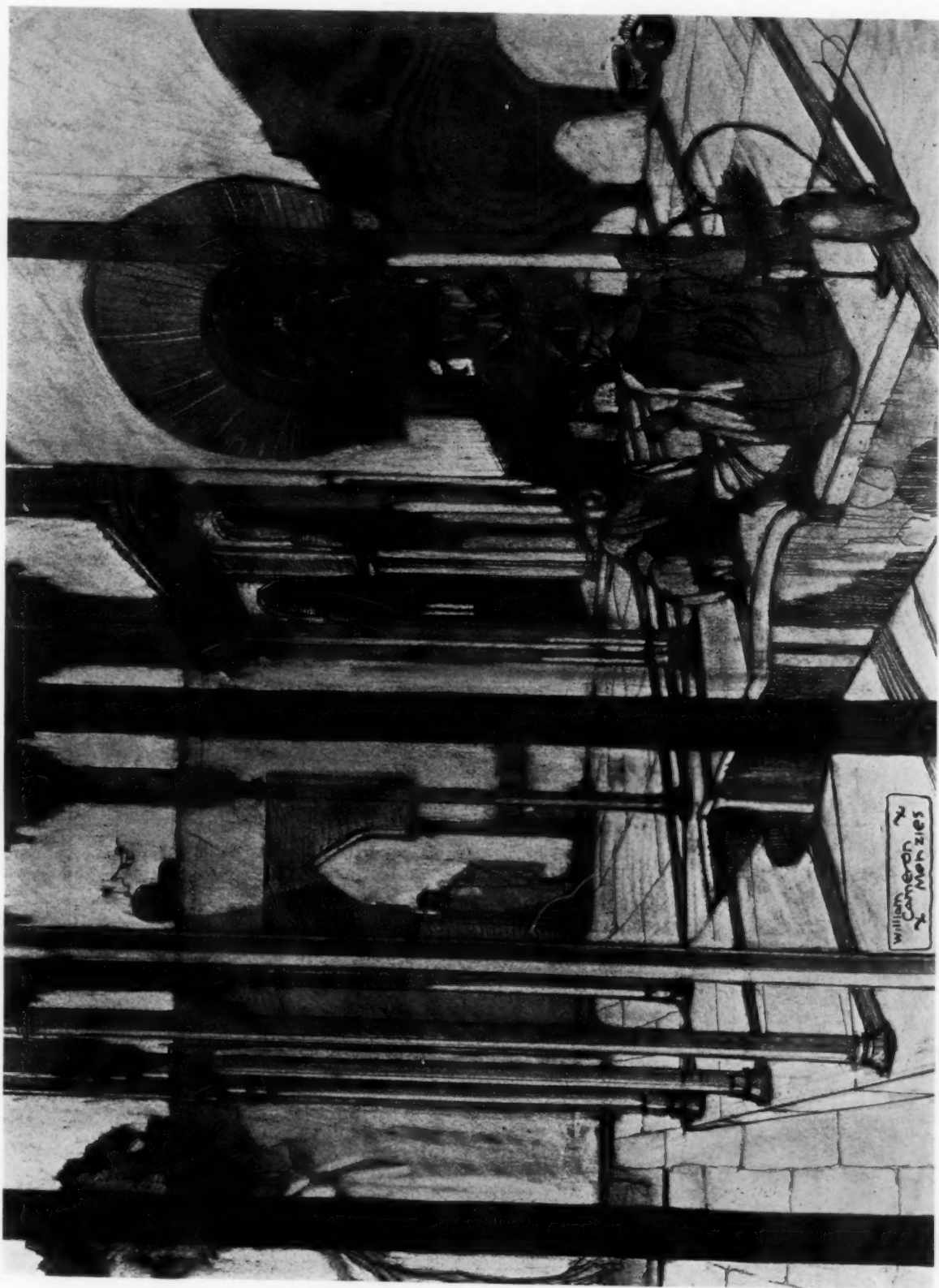
GRILLE AND BATHING PAVILION, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
HERMAN BROOKMAN, ARCHITECT.



MAIN ENTRANCE GRILLE, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.
HERMAN BROOKMAN, ARCHITECT.



LEFT—EAST VIEW; RIGHT—GARDEN ENTRANCE; RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.

Moving Picture Sets

II

BY HARRIS ALLEN, A. I. A.

THERE has been voiced from several quarters the plea that architects should keep their hands in training, should not allow their own draftsmanship to deteriorate through disuse. In these days when so much of an architect's time is consumed with problems which are rather matters of business, of finance, of engineering, than of the artistic side of the profession, it is easy and tempting to allow a clever draftsman on the office staff prepare a design for consideration or for publicity—or engage one of our brilliant professional artists to produce a rendering smart enough to tickle the eye and, perhaps, gloss over faults of composition. "Render it useless," as Willis Polk used to say.

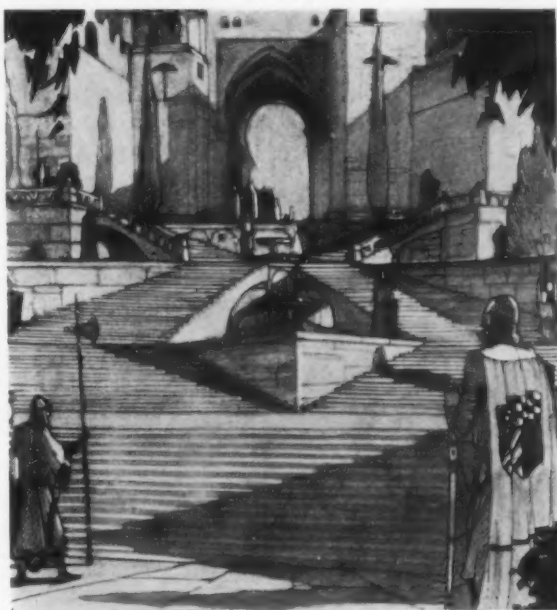
It is not so desirable that a man's design should be rendered by his own hand as to realize that the habit of thinking with one's pencil and brush does stimulate the creative powers, the visualizing faculty, the imagination back of the mental process of building up and adjusting and balancing.

With that in mind, there are presented here a number of studies for moving picture sets which seem to us to illustrate very aptly this point, and which few architects can study without some profit. They are obviously quick studies, and by the nature of their purpose are not bound by the

rigid restrictions to which an architect's designs are limited; but the essential quality of creative imagination interpreted by facile draftsmanship is outstanding, and should be significant to our craft.

There is more, in these particular sketches, which appeals to us; the clever management of lights and shadows—the balance in composition—the innate sense of perspective—the delicate control of line in tracery and silhouette—the nice feeling for values—the impression of color conveyed so clearly—the atmosphere of romance so subtly suggested. If Mr. Menzies wished to become an architect himself, one cannot but believe he could produce some very interesting and effective results. Undoubtedly he would have to subject his imagination to considerable restraint, would have to undergo a process of elimination, or rather, of simplification, in his use of detail. But he has what many of us strive for with labor and pains—and often the marks of travail are all too obvious.

Skill in technique, ability in draftsmanship, can never be a substitute for the genuine creative power; but they facilitate its expression, stimulate its development. Let these studies point a moral, as they are meant to adorn a tale. This is interpreting the stuff that dreams are made of; to translate his dream into concrete form is the ideal of the architect.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.

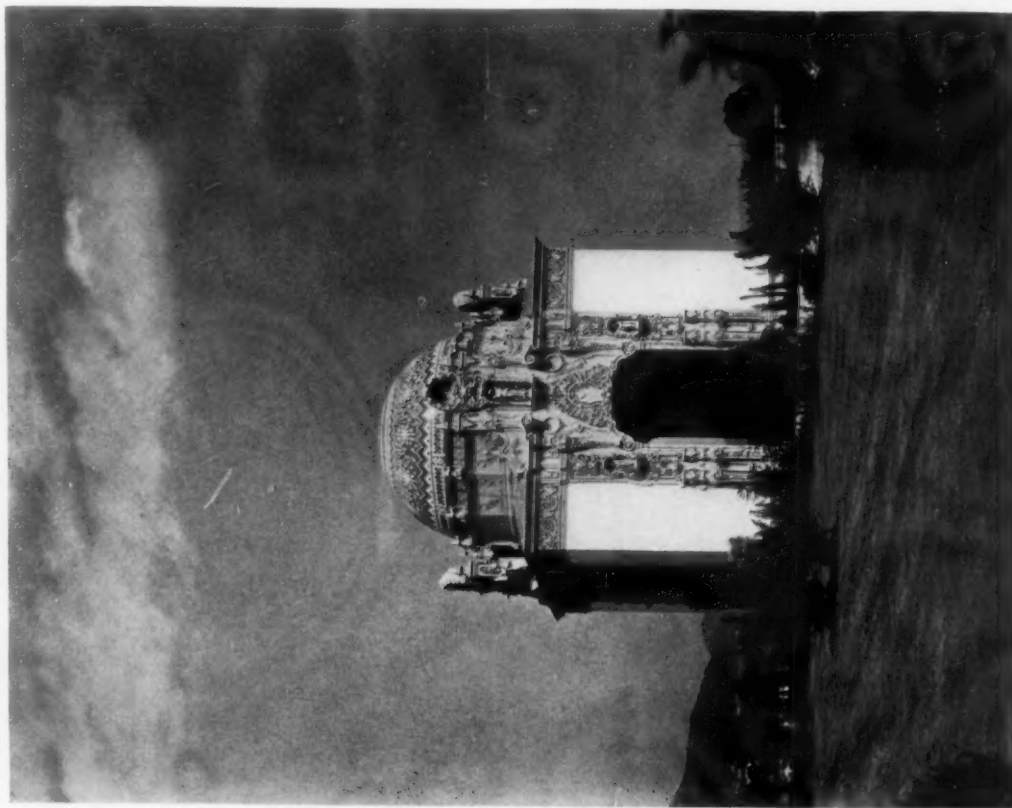


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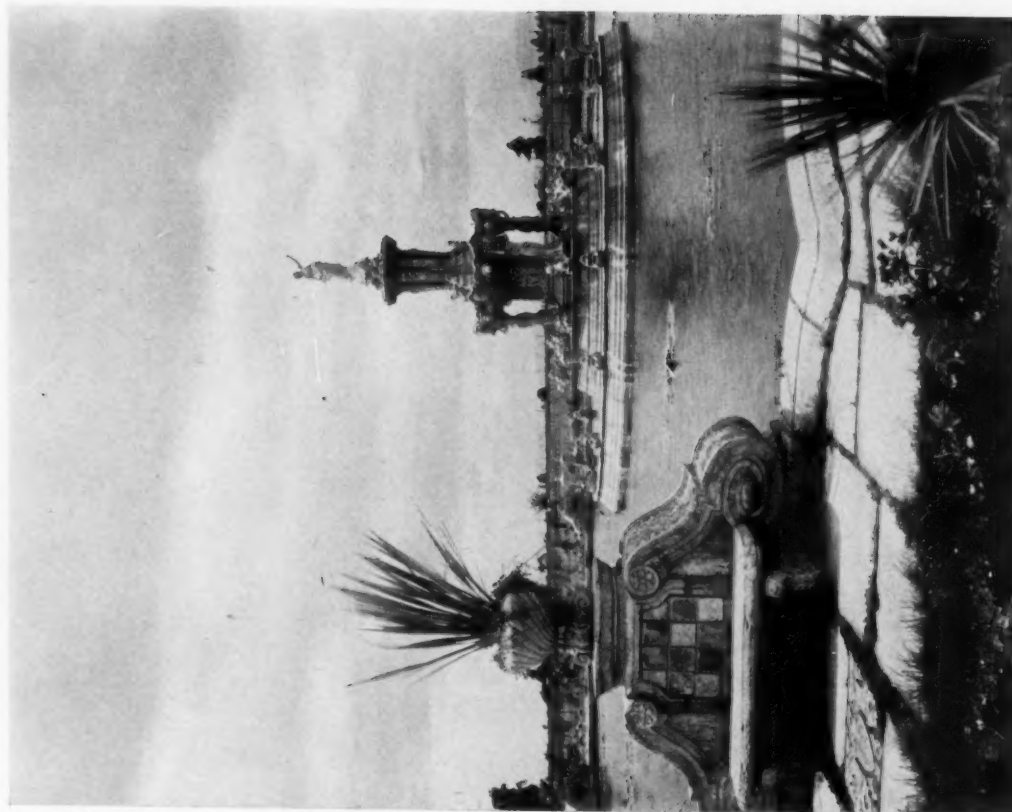


VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.

Photo by Mott Studios



VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.



Photos by Mott Studios



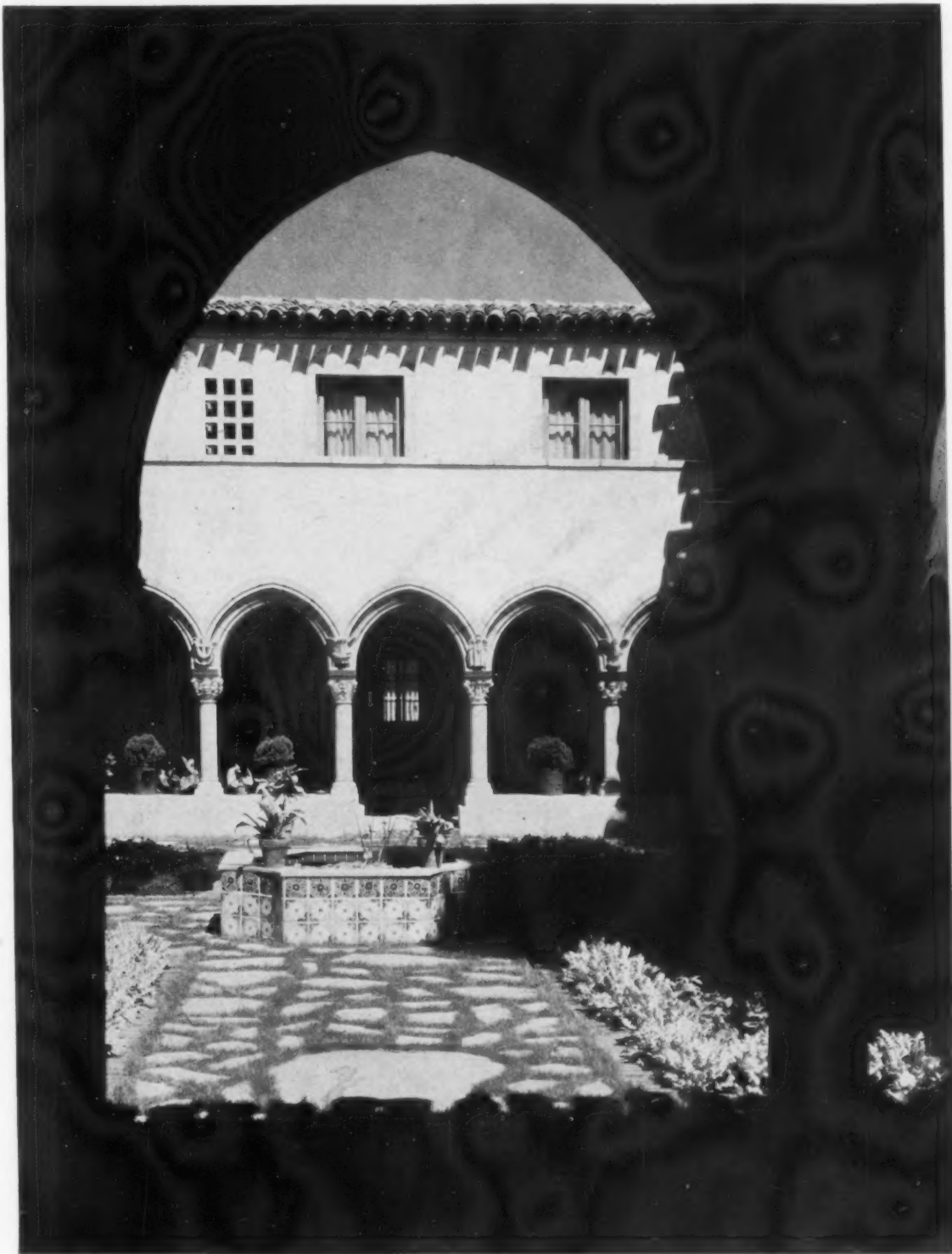
MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photos by Padilla Company



MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photo by Padilla Company



PATIO, MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

Photo by Padilla Company

Color in Wood

BY G. A. LA VALLEE



HE public is color hungry. That this is a fact is evidenced by the reception accorded to colored merchandise in so many widely varied lines. Lumber was not the first to discover the attention-arresting properties of color, but now that a number of great lumber associations have had a taste of the instant public reaction to it, no time is being lost in starting campaigns to tell the world that lumber is not only strong and durable, but also, as a product of nature, it possesses indescribable beauty.

The public has been accustomed to seeing lumber in weather-beaten piles in an out-of-the-way lumber yard. It has not been told until now that wood, when its color is properly developed, ranks with the most colorful merchandise of the day. People were astonished to see Northern hard maple flooring in all the gorgeous colors of the rainbow. They had always thought that maple flooring was meant for the kitchen and the factory. They now know that colored floors are procurable in wood without covering them with bright linoleum or rugs. The public is now demanding colored wood floors.

One of the most interesting developments in the glorification of wood is the new color treatment of California redwood. This wonderful product, "time's only rival," of course possesses natural beauty in itself, and has long been recognized as exceptionally beautiful for interiors. Now, however, with its natural, warm, friendly coloring enhanced with the new modern Marietta color treatment, a much wider popular demand will be created for this wood. The process of color development proceeded from the knowledge that redwood was quite high in its natural acid content and that ordinary dyestuff solutions which might work very successfully on other woods would be insufficient.

The Marietta idea of wood coloring is based upon the thought that wood itself is beautiful, and that, to obtain the best results, color treatments should bring out this natural beauty rather than make any species of wood look like something it isn't.

The new redwood color effects, therefore, are in accentuation of the beauties of the wood itself, and while the materials used may be applied to other woods, the same color reaction will not be obtained.

The sand blasting of West Coast woods—that new idea of etching out the soft parts of the lum-

ber—is now being shown the public for the first time and is being received with instant and enthusiastic approval, both in the architectural and the furniture field. The sand blasting is inexpensive, and perhaps the time is near when in homes, offices and public buildings the history of a family, the history of a business, the history of a nation, will be chronologically depicted on walls of wood, as the ancient Romans and Greeks portrayed their glorious achievements on walls of stone. Sand-blasted wood offers a wonderful opportunity for the development of the full beauty of the new color treatment.

A stain is first applied over the whole surface, plain and sand blasted alike. This stain dries in about six hours, then a coat of color developer is applied over the whole surface. This color developer not only brings out the full beauty of the stain, but retains the soft cloth-like appearance which is so desirable. It dries perfectly in one hour, after which it should be sanded lightly.

The next operation is the application of the high-lighting filler, which is made in brilliant hues in perfect color harmony with the stain. This material is in paste form and should be thinned with naphtha or benzine, using about five pounds of paste to one gallon of liquid. This is brushed on all over the surface, and should be immediately wiped off with a cloth.

The high spots of the sand-blasted surface will wipe off clean, showing nothing but the stain, while the background will reflect a beautiful overtone through which the warm, rich color of the stain is "smiling through." This coat will dry well overnight, and then a dull finishing coat, especially made as a part of this finishing system, is applied. The resulting effect on California redwood is startling in its beauty.

In the past, too little attention has been paid to the dyeing of wood fiber. It is a fiber, just as specific as cotton, wool or silk.

The dyer of textile fibers exercises extreme care in the selection of dyes for his fabric. He knows that a "direct" dye will dye cotton best; he knows that "vat" dyes have a place for themselves; he knows that acid dyes are only useful on certain fibers. The wood-stain maker and user up to now, however, has merely mixed colors to suit the individual case, and generally developed a stain for wood that was a mixture of cotton, wool and silk dyes. Such a chemically incorrect compound will stain the wood, but it will not permanently dye its fiber. Wood and cotton fibers are both of a

[Concluded on page 49]



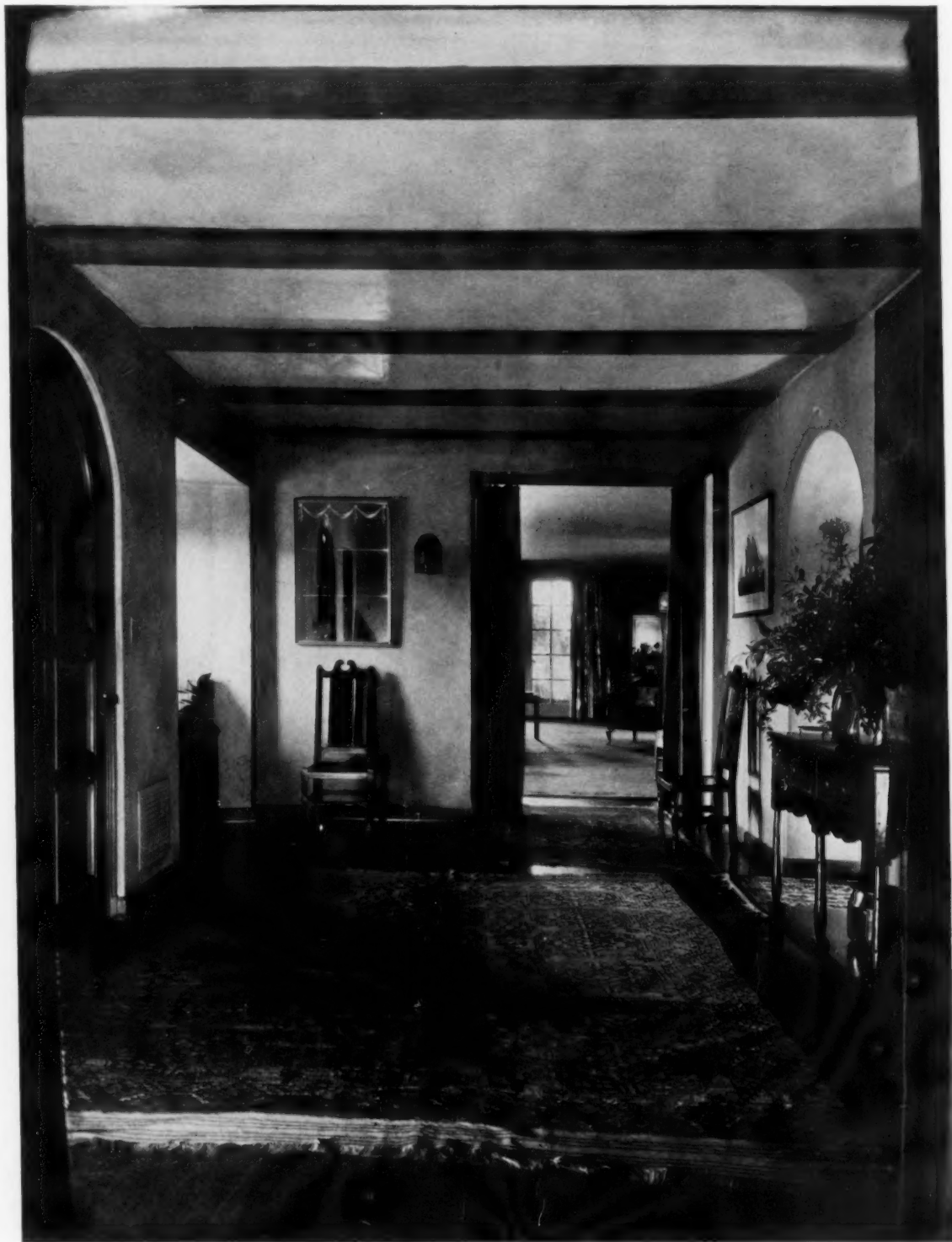
RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.
DAVID A. OGILVIE, ARCHITECT.



RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



LIVING ROOM, RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



ENTRANCE HALL, RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.
DAVID A. OGILVIE, ARCHITECT.



ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. LEET W. BISSELL,
PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



An Apprentice Built Home

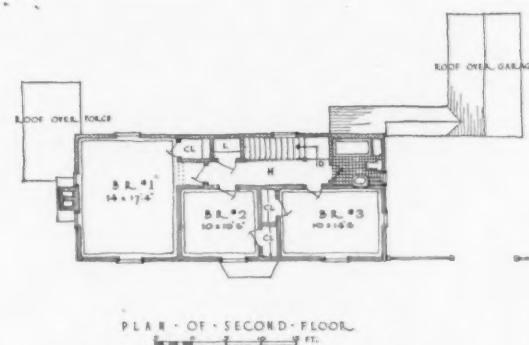
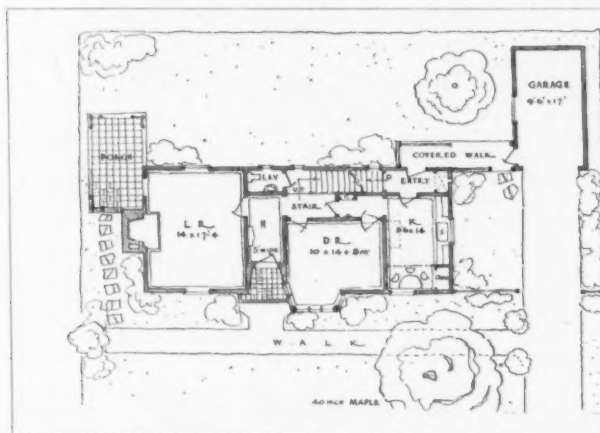


ABOVE is a sketch and below floor plans of the Apprentice Built Home, now under construction at Portland, Ore., and sponsored by the Oregon Building Congress, the Portland Building Trades Council, the Portland Public Schools and the Oregon State Chapter, A. I. A.

The design represents the combined suggestions of the entire Oregon Chapter. These several suggestions were taken under consideration by a com-

mittee of four and the final version is the joint work of the committee members. This committee is as follows: Harold W. Doty, Wade Pipes, Jamieson Parker and Walter E. Church.

Actual labor and construction work is being done by students in the various Portland public schools who are enrolled in building trades and allied vocational courses. The Chapter Architectural Committee is supplying supervision at cost. The cost of the home is \$6,000.



Lacquer—The Modern Interior Finish

BY HUGO ZELLER

President, Zeller Lacquer Manufacturing Co., Inc.



HAVE TALKED with a number of successful architects during a recent tour of the continent, and I found practically all of them eager to know more about the use of lacquer for interior finishing. Most of the men I met were very specially interested in

the development of lacquer grades for application on plaster walls.

Not so long ago, there was a great deal of doubt expressed as to the practical usefulness of lacquer for architectural purposes. It is true, of course, that the earliest steps in this field were taken, both by finishing contractors and lacquer makers, in an attempt to apply grades of lacquer manufactured for other classes of finishing. In certain cases this was done in an experimental way. Though to some extent successful, the results were not altogether complete, simply because the lacquer had not been formulated specifically to meet the particular requirements of interior finishing.

Such attempts nevertheless pointed a way toward success. But those days are past. Now the architect can specify lacquer grades of proved value, especially produced for any type of interior finishing on metal, wood or plaster surfaces. This rapid evolution of the architectural lacquer grades leaves no further opportunity for charges of dissatisfaction; there have been too many architects who have expressed in no uncertain terms their approval and praise of these new lacquer grades.

What I have just said applies particularly to the architectural grades perfected for plaster, the outstanding example of the development shown in this work. I would like to speak about the use of lacquer for finishing plaster walls because we have proved beyond peradventure of a doubt that the architectural lacquer grades are not only practicable but are today being used with greater success than any other type of plaster wall finishing materials. If I may seem to give strong emphasis to this point, it is only because I have reason to know what was necessary in the way of skill and patience in the laboratories in order to overcome the difficulties in the problem which has now been definitely solved.

The development of lacquer grades for plaster walls has resulted in materials which either smooth or sand plaster will take better and quicker than paint or varnish. To insure satisfaction, it seemed scientifically judicious to produce a pigmented wall sealer or first coater. This lacquer grade was made in three separate modifications to meet the various conditions of heat and moisture of the plaster. These modifications were prepared for (1) old or entirely dry walls, (2) comparatively new walls but fairly dry without heat, and (3) walls recently plastered, where the matter of heat and moisture were serious factors.

I might add, perhaps, that in finishing plaster walls a second and a third coater were produced and are rec-

ommended according to the finish effect desired. The second coater has been found adequate for a highly satisfactory finish for general requirements, and the third coater is being used where a wall finish of extraordinary depth and beauty is specified. Incidentally, the third coater is being used in cases where special effects, such as gun stipple, are desired, and it is made in both satin and flat finish. Glazing, antiquing and high-lighting are applied in the customary manner over these architectural grades.

There is little more that I am at liberty to tell the architect at this time concerning the plaster grades. All of these grades have building, hiding and covering properties which compare favorably with those of the lacquer grades developed for interior finishing of metal and wood surfaces. Following the time and effort which were contributed to the development of these lacquer grades, the results were gratifying. In all cases, whether the second coater or both second and third coater grades were used, a very satisfactory evenness and uniformity have been achieved in both the color effect produced and in the thickness and wearing degree of the film.

THE BENEFITS OF LACQUER FINISHING

Turning to the general subject of lacquer interior finishing, there are several practical points which may be found useful to the readers of this magazine. The subject may be summed up by such considerations as: the cost of application; the time of application as affecting occupancy of the building; the cost of maintenance; durability and beauty of the finish. And on these points I have carefully studied out what seems to me, in brief, will be of chief interest to the architect.

Experience enables me to state definitely that the cost of lacquer finishing is not in excess of the cost of paint or varnish finishing. On the West Coast the interior finishing with lacquer of such buildings as the Mayflower Hotel, the Barlow Sanitorium and the California-Petroleum Building (combined with the United Artists' Theatre), in Los Angeles, have proved to us that the vast savings in time and labor, and the economies incidental to maintenance and long wear, place lacquer finishing in an unrivaled position with regard to low costs. As a general proposition, lacquer finishing takes only from one-third to one-fifth the time required by other materials. Speed with the spray gun has made lacquer the favored material of the day, in keeping with the tempo of the times. The actual figures on jobs now being done leave no question as to its economy!

In fact, it is possible in some cases for the cost of the entire finishing job to be more than paid for by the savings which result from an unusually early occupancy of the building, where early occupancy affects the building's revenues. And where the building is not leased or used for other kinds of income, the advantages of early occupancy to the owners invariably

result in economy in one direction or another. Lacquer dries in twenty to thirty minutes, and therein is the secret of its success in cutting down occupancy time so drastically, though it should be remembered that time is also saved because of the applicability of lacquer under almost any conditions of delay that may occur in other phases of the construction work.

Another aspect of cost, as I have intimated, is the upkeep. Maintenance with lacquer is practically nil. It needs no replacement, it needs no special care, it can be washed easily (and to the improvement of the finish), and any such work needed from time to time can always be done by the building's own maintenance staff without calling in any specialists.

When I come to speak of the beauty and durability of a lacquer finish, I hesitate to repeat the advantages offered to the building owner, for everyone is familiar, nowadays, with the rare beauty of finish and the astonishingly long life that are now known among lacquer users in every branch of American life as a matter of actual experience. The use of lacquer for all types of American products, even in refinishing within the home, has acquainted us all with its rich, colorful effects and wearing qualities. Suffice it to say that, with the architectural lacquer grades now available, any desired tints or shades, any type of finish effect, can be produced on any kind of surface.

There is one point of practical benefit I should like to dwell on in particular. The owners of a large West Coast building were particularly impressed with the reaction of lacquer finish upon their lighting arrangements, which had been planned with special care. The lighting system was of the indirect illumination type, and it was found that the fine, even texture of the lacquer finish vastly accentuated the lighting properties of the fixtures installed. There were no "spider-web" shadows, none of the distortion of lights, often caused by the unevenness of brush marks left on other types of finishing materials. On the contrary, the soft, uninterrupted ground of the lacquer finish provided a means of surface diffusion which at once carried and toned the light, with a thorough effect of illumination.

So widespread is the popular favor for lacquer that in many cases these architectural lacquer grades have attracted public attention to the buildings on which they have been employed. As we have brought out in our specification sheet, now being circulated all over the world, this fact has created a great deal of comment and satisfaction among many architects, owners, mortgage holders and executives of financing companies connected with various buildings for which we have supplied the lacquer.

In an article of this length it is not possible to do more than summarize the outstanding points regarding a subject of such broad and expanding proportions. The subject grows by leaps and bounds with the increasing use of these materials and the greater experience gained by everyone concerned. I hope at some future time, however, to elaborate on some of the more salient points mentioned, and to place before the readers of this magazine some of the information which until now I have been unable to circulate except through the direct contact I have been fortunate enough to enjoy with a number of architectural executives.

MANUFACTURERS' ANNOUNCEMENTS

ANALYZING THE PROBLEM OF RESILIENT FLOORS

The Bonded Floors Company, Inc., has prepared a series of five neat pamphlets of standard filing size, presenting the requirements for floors in schools, offices, hospitals, stores and shops, and clubs, lodges, apartments and hotels. Besides a brief text (written by architects outside the organization) analyzing the problem and describing the preferred type of flooring, each booklet contains views of various installations, and a schedule showing the relative importance of various characteristics of flooring material. These booklets may be procured from the Bonded Floors Company, Inc., Kearny, New Jersey, or from their branches in principal cities.

* * *

NEW KEWANEE BOILER

Kewanee Boiler Corporation is now producing their new type "C" electric-weld steel boiler, in both coal-burning and oil-burning models. A feature of this boiler, evolved exclusively by Kewanee, is its corrugated crown sheet, which results in greater heating surface placed exactly where that surface is most effective in transmitting the radiant heat of the blazing fire to the water in the boiler. The type "C" is a compact model, retaining all the outstanding features of the standard Kewanee type.

A new catalog describing this new model in detail is offered to those interested by the Kewanee Boiler Corporation, 635 Mission street, San Francisco.

* * *

A booklet, standard A. I. A. size, treating acoustical problems in auditoriums and similar interiors, has been published by the United States Gypsum Company. It is a booklet that will be of tremendous help to architects and contractors who are faced with problems of this nature. Copies may be obtained by writing to the above company at 300 West Adams street, Chicago, Illinois.

* * *

A catalog describing the new Thatcher "Elite" boiler has been prepared by the Thatcher Company, 39 St. Francis street, Newark, New Jersey. Architects and contractors may procure copies by writing to the above address.

* * *

TEMPLE BETH ISRAEL

[Concluded from page 17]

building of this temple were assembled on the Coast and chiefly in the environs of Portland.

The concrete, the brick, the terra cotta, the excellent roof tile, the fine carving, the paneling, and the decoration, all are examples of local ability and skill. It is encouraging to those who may despair of the passing of real craftsmanship to find such capacity for cooperation and production in our own community.

• EDITORIAL •

The Forest Aisles

MAN-MADE cathedrals have inspired poets and painters, have stirred the devotional, the emotional feelings of the masses. These achievements, created by the brains and hands of such ephemeral pygmies as constitute the human race, are truly worthy our admiration, respect, even our wonder.

But man cannot build a forest.

He must be dull indeed who is not moved and humbled by the grandeur, the beauty, the peace, of a redwood grove.

It is not size or height alone, although nowhere will you find columns or piers as great in girth, as lofty; nor the distances, although the world's greatest building could be reproduced here, and still the march of giant trees go on, as far as eye can reach, dwarfing the intruder. There is something still greater; an atmosphere not to be measured by space—or time. The oldest living things, the redwoods seem to ignore age; their majestic calm is unruffled; only the leafy tips of the topmost branches respond gently to the caress of the breeze. Vagrant sounds are hushed, echoes absorbed, by the thick fibrous bark. One walks in shade over a carpet still and soft. Slanting beams of light come through clerestory openings far above. Man seems a petty, futile toy, an insignificant insect.

In the whirling maelstrom of temporal interests, of schemes and worries, of excitement and uncertainty, that absorbs human beings today, there is a welcome respite to be found in even a few hours or days spent among the redwoods. There, values can be readjusted, a sense of proportion, of scale, rediscovered; wounds to brain and nerves may be healed; ideals, perhaps, revived. Seek the shrine of a leafy temple, where beauty, and strength, and peace, are around you; yield yourself to the benign influence, and receive its blessing.

* * *

Education by Example

AN EXAMPLE is not necessarily good; and a bad example is sometimes more valuable than a good one—if you know it is bad.

The presentation of a recent problem to a class in the school of architecture, University of Southern California, is refreshing enough—and significant enough—to justify its reproduction here:

"A BOULEVARD REFRESHMENT STAND

"The city of Los Angeles, like all other metropolitan centers since the tremendous increase in automobile travel along the boulevards, is now suffering from an overambitious desire for the bizarre in ice-cream and soft-drink refreshment stands. Everything from hats to icebergs, freezers to pumpkins, line our highways to add to the ugliness of our streets and to lower the standard of public taste.

"You as the designer for one of these stands, having the ideals of the architectural profession at heart, have full authority, from your imaginary client, to design such a stand as you think it should be done.

"The location is somewhere along Wilshire or Pico boulevard west of Highland. The lot available is level, 50 feet in width, 150 feet in depth, located in about the center of a block on the north side of the street.

"The space requirements are limited, as most of the customers carry their purchases directly to their cars for consumption. A counter not over 12 feet in length, additional floor space for about five or six tables of two to four chairs each, and a storeroom, are all that need be provided. The total floor area of the building should not be over 650 to 700 square feet.

"Remember, you are trying to improve existing conditions. Consider the effective use of the site, as well, for no limits are set to an interesting landscaping effect or parking conveniences. Your client will spend any sum, provided it is logically applied.

"Your solution must be presented on a 20x30-inch mount carefully rendered in any medium you think best.

"The plan and explanatory section must be 1/8-inch scale.

"The elevation at 1/4-inch scale.

"A one point perspective may be substituted for the elevation."

This is amusing, to be sure, but none-the-less useful. The choice of local examples of ugliness, with which students are familiar, contains more of import than the training of an individual taste. And besides possibly planting seeds of civic consciousness, it furnishes an incentive and a zest to the esquisse which no purely imaginary problem, however elegant or magnificent, could stimulate in the spirit of Youth.

Like any stimulant, such a type cannot be used too frequently with good advantage; which is a fact we can be sure the man clever enough to use such methods will not overlook. It may not be possible to make education painless; but it can be made interesting.

INSTITUTE AND CLUB MEETINGS

The Los Angeles Architectural Club

The July meeting of the Los Angeles Architectural Club, held on the 17th at the Artland Club, attracted a large number of members and notable guests. Among those present were: G. D. Clark, secretary of N. Clark & Sons, terra-cotta manufacturers, of San Francisco; A. L. Gladding, of Gladding-McBean; W. W. Dennis, of McNear Brick Co., of San Francisco; and W. M. Butts, well-known civil engineer and seismologist. The interest aroused by this meeting was due to the excellence of the two speakers whose subjects dealt with the structural use of bricks.

Norman Kelch introduced the first speaker, Major Lent of Cleveland, Ohio, who is chief engineer for the Common Brick Manufacturing Association of America. He treated his subject from a technical standpoint, beginning with a history of brick and tracing its uses from the past to its varied uses at the present time. Authentic data were presented on tests which were recently made at Washington, the results of which are now being compiled by the Bureau of Standards. Major Lent stressed particularly the three elements of good bricks, namely, brick, mortar and workmanship. The immense importance of this last quality was impressed upon the architects, for it was shown that the strength of a wall varies over 100 per cent, due to the workmanship on the bricks. The talk was terminated with lantern slides, illustrating the uses of this material.

Mr. J. E. Johnson followed Major Lent's discussion on brick with references to the use of that material in the West Indies in the buildings constructed by Columbus and his followers. Johnson spent six years in the islands studying architecture and construction there. He related the fact that brick imported from Spain was used in the new world for all arches and employed wherever particular strength was needed. But for more general uses native coral stone was used. The speaker then branched off into a general travel talk, discussing the historic buildings of Porto Rico, Haiti and Santo Domingo. He illustrated his lecture with slides showing detail views of the famous forts, cathedrals and residences.

The next Club meeting will be held on August 21st, the place to be announced later.

The employment service of the Los Angeles Architectural Club is proving itself most popular among draftsmen, not merely as a means of finding local employment, but also as a vehicle through which vacation travel is facilitated. Calls have come in from Yellowstone Park, Wyoming; Twin Falls, Idaho; Tucson and Phoenix, Arizona, and even from Texas. The men who have filled these out-of-town positions are enthusiastic over the opportunity. And while things in Los Angeles have been relatively quiet, twenty men have been placed through this office in the past month.

The San Francisco Architectural Club

The San Francisco Architectural Club met for its regular monthly business meeting August 1st.

The principal question under discussion during the evening was that of a proposal for the organization to purchase its own clubhouse, rather than to lease quarters as it now does. The suggestion was made by Director C. Jefferson Sly and provoked long discussion. It was finally decided that a permanent committee be created at the next meeting to work on this proposal, which, while not impossible of materialization, will require two or three years of concentrated effort to realize.

For several seasons the scholarship fund of the Club has been lying idle, although in the past it was active and well supported by the architectural profession of San Francisco. It was accordingly suggested that a committee be appointed to revive this fund, manage it and build it up to its former status and strength.

Trips proposed and announced for the near future are: a journey to the Standard Sanitary Manufacturing Company's plant for some Saturday in August, the day to be later posted on the bulletin board; during October a trip to the Gladding, McBean plant at Lincoln. Sometime in September a theater party will be held.

A social hour followed the business of the evening and refreshments were served by Edward De Martini and his corps of volunteer coffee makers, sandwich artists and advisors in culinary matters.

* * *

Washington State Chapter, A. I. A.

As a result of the 1927 Interscholastic Conference, annually conducted by the Washington State Chapter, A. I. A., fifteen teachers from the various high schools of the State registered for the summer courses offered by the State university for high school teachers of art and drawing.

The courses offered were Architectural Appreciation, Architectural Drawing, Architectural Shades and Shadows and Perspective. The purposes of these courses are to secure a more coherent connection between the architectural classes as conducted in the high schools and those of the university, and thereby to give the high school art and architectural student a clearer understanding of the meaning, scope and purpose of architecture.

This year's summer courses were particularly successful and were attended with much interest on the part of all enrolled in them. The opinion was practically unanimous that the work had resulted in a fresh conception and understanding of the purposes and methods of conducting high school groups in architecture and architectural appreciation. The wish was generally expressed that further summer instruction

might in the future be provided, and the hope that, during the winter, arrangements may be made to have lectures on appreciation given in the high schools throughout the State and of such a nature as to render them of interest to the entire student body. A program of this kind, if it could be arranged, would be of incalculable value in imparting general architectural knowledge and in producing a future generation of responsive and appreciative clients.

The work of these particular classes was this year also productive of good publicity and public and academic interest, and it is anticipated that enrollment for the 1929 session will easily be doubled.

Efforts are being made by the Tacoma Group to improve conditions in their city building department. Under the city charter the head of the department is appointed by the city engineer and must be an engineer by profession. His duties are confined to the issuance of building permits. His principal assistant is called assistant building inspector. The charter also provides for a board of appeal which has not so far been appointed.

The assistant building inspector has been accustomed to make plans for buildings. This the Chapter Group has been successful in terminating. It is also endeavoring to have the board of appeal appointed to act on any questions of deviation from the building code. This with a view of securing an equitable enforcement of the code, not having deviations therefrom authorized, as at present, by special ordinances enacted for the accommodation of interested parties.

It has been conspicuously customary of late years for ambitious architects to seek Hollywood and environs as fruitful fields for their arts and labors. But now we have the custom reversed; Hollywood seeks Washington, to the infinite honor of our Chapter member, J. de F. Griffen of Chehalis. Mr. Griffen at present is in the film metropolis and busily engaged in preparing plans and specifications for a home for Bebe Daniels, screen celebrity.

* * *

DESIGNATION AS "ARCHITECTURAL DESIGNER" UNLAWFUL TO ANY OTHER THAN A LICENSED ARCHITECT

STATE OF WASHINGTON
OFFICE OF ATTORNEY-GENERAL
OLYMPIA

January 12, 1928.

Honorable Charles R. Maybury,

Director of Licenses, Olympia, Washington.

Dear Sir: You have referred to us for opinion the letter of one . . . in which he calls attention to the fact that a person in . . . is practicing architecture under the heading of "architectural designer."

Your inquiry is whether or not a person may practice architecture under the term "architectural designer" without a license as architect being required.

Chapter 205, Laws of 1919, covers the subject of the regulation of architects. Section 1 thereof reads as follows:

Any person residing in or having a place of business in the State, who, before this act takes effect, shall not have been engaged in the practice of architecture in the State of Washington, under the title of architect, shall, before

assuming the title of architect, secure a certificate of his qualifications to practice under the title of architect, as provided by this act. Any person who shall have been engaged in the practice of architecture under the title of architect before this act takes effect may secure such certificate in the manner provided by this act. Any person having a certificate pursuant to this act may assume the title architect. No other person shall assume such a title or use any abbreviation thereof, excepting only landscape architects and naval architects, and not excepting these two classes if they combine with their landscape and naval work respectively the planning of buildings and supervision of their erection.

A literal reading of the section will indicate that the use of the title "architect" is the only thing prohibited without the certificate provided for being required. The last portion thereof, however, indicates that it is the legislative intent that such certificate shall be permitted to engage in the working "planning of buildings and supervision of their erection."

Furthermore, the section prohibits the use of the title "architect" or any abbreviation thereof. This being so, we are of the opinion that an unlicensed person holding himself out to the public as an "architectural designer" violates the provisions of the law above quoted.

Yours respectfully, L. B. DONLEY,
Assistant Attorney-General.

PERSONALS

Architect Richard M. Bates is now located at 660 South Vermont avenue, Los Angeles.

* * *

Architect David J. Witmer announces removal of offices to room 903, Architects' Building, Los Angeles.

* * *

Architect Carleton M. Winslow has moved offices from the Van Nuys Building to 1001 Architects' Building, Los Angeles.

* * *

Architect Arthur Hutchason, 924 Van Nuys Building, has moved offices to room 1102, Architects' Building, Los Angeles.

* * *

COLOR IN WOOD

[Concluded from page 38]

vegetable nature. They, therefore, should be dyed alike.

More intensive study of wood finishing will be made in the next five years than in the last twenty-five. This will be true because it will be worth while for all concerned.

The lumberman himself is awake now to the need for color as his greatest merchandising tool. He has suddenly discovered that the public wants color and is getting it in materials other than lumber. He has in the last six months seen it proved that color will sell lumber. That is why the lumberman is now spending real money to dress up his product, and his attitude makes it both possible and profitable for a manufacturer to spend money for research.

THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE
COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN
VOLUME FOUR
SERIAL ISSUE OF THE INSPECTOR
NUMBER EIGHT

L.A. Code Effort Is Interestingly Different An Opportunity for Signal Achievement

BY MARK C. COHN
Expert Consultant on Housing and Building Regulations
(This is the thirty-eighth of a series of articles on building codes.)


LOS ANGELES apparently has begun in the right way the Herculean task of rewriting and modernizing its building and housing regulations. The procedure laid down for handling this interesting municipal project attracts attention because it is peculiarly different from some other similar undertakings to foster building codes. At the outset it is definite and tangible; the work is being officially sponsored by the municipal authorities charged by law with the duty of enforcing ordinances designed to regulate building and housing operations. The detail and research work and actual writing of the ordinances to be considered are to be done under direct supervision of the Municipal Board of Building and Safety Commissioners and its division of building. This municipal board is created by city charter. Its members are appointed by the Mayor, confirmed by the City Council and serve for five years. The entire effort is to be confined, and rightfully so, to and for the city of Los Angeles.

SOUND FOUNDATION

Another significant and commendable aspect of the Los Angeles municipal program lies in the fact that all expenses to be entailed in the writing of municipal regulatory legislation will be borne by the taxpayers, disbursed through its properly constituted authorities. The setup for handling this municipal project appears to be based on a sound economic foundation which puts the public officials in a wonderful position to keep the work free from political entanglements, hold inviolate the fact that only the public weal is to be served and that vested interests are entitled to be treated fairly and honestly but not shown favoritism and special consideration.

Los Angeles is a big city, a metropolitan center of population, and its needs for proper legislation to guide the future destiny of the city, provide substantial housing facilities with due regard for safeguarding and protecting the community from fire and disaster, are

apparent. Los Angeles, like numerous other cities, has many—perhaps too many—ordinances on these subjects which the public officials evidently realize are in some instances obsolete, in other cases inadequate, while many of the requirements are illogical, contradictory, conflicting, overlapping and difficult of intelligent interpretation. These things undoubtedly will be straightened out under the program adopted by the Board of Building and Safety Commissioners.

With the exception of one other California city—Santa Ana—no other building code in California sets out the content of the State housing laws of California in such a manner that when an architect designs a building or a contractor rears a building, adherence to the requirements of the building code suffices to assure full compliance with the State housing laws, which, after all, take precedence over local building and housing regulations, except when the local regulations prescribe definitely more stringent requirements than are set out in the State laws.

IT CAN BE DONE

It will be of interest to the building fraternity to see how this very important matter is handled in the new legislation for Los Angeles. It would prove refreshing to find that compliance with the requirements of a building and housing code would give self-evident assurance that all regulations pertaining to building operations have been adhered to. It can be done easily. It would not only save annoyance to the public and the building fraternity in particular but costly errors often suffered by the public would be avoided if regulatory building laws were made clearly understandable and the requisite information made readily available in such a manner that all who read may heed.

Properly carried out to a successful and logical conclusion, the municipal program here under discussion should put Los Angeles in the forerank of American municipalities desirous of placing building and housing operations under reasonable, sane and safe regulatory control. While the announced purpose of the Los An-

THE INSPECTOR

geles officials is to confine the effort to and for the people of Los Angeles, a wonderful opportunity is afforded for setting an example and possibly evolving a model set of building and housing regulations that may readily be adopted by other cities, especially California cities.

The Board of Building and Safety Commissioners in Los Angeles alone possesses all requisite official authority to proceed with the work under discussion, subject to approval by the City Council when the proposed legislation is officially reviewed and considered for adoption. The Los Angeles officials, however, have wisely chosen to throw open the doors to all who may wish to avail themselves of the opportunity to participate in this civic undertaking. The Los Angeles movement, therefore, lends itself to another useful purpose. Here all concerned, whose motives are sincere and honest, may safely rally on neutral ground, coordinate thought, knowledge and effort and thereby save duplication of effort and expense.

REQUIRES TIME

Using the Los Angeles Builders' Exchange as an avenue for reaching many interests engaged in building, the first general meeting held recently to discuss the subject of building and housing regulations for Los Angeles was attended by accredited representatives of more than 50 organizations. The various organizations, through an advisory committee, propose to function closely with the public officials. The work is to be pushed as rapidly as is possible, according to the officials actively in charge of the detail work. They further assert that it will require several months, possibly all of a year, to finish the job.

The members of the Board of Building and Safety Commissioners of Los Angeles are: J. W. Toms, Frank McGinley, W. H. Antram, Ralph E. Homann, C. E. Noerenberg. Superintendent of Building J. J. Backus is general manager under the Board. F. A. Munsie is secretary. C. V. Welch, chief of the division of building, has been assigned the real job of putting the code together.

To these gentlemen is entrusted a work of immeasurable magnitude. Public-spirited persons and civic organizations may lend a helping hand, confident that the results of this effort will play an important part in the future upbuilding of Los Angeles, the stabilization of building and property values, protection of life and property and the comfort of the people who live in the City of the Angels.

* * *

NEW TILE ROOF REGULATIONS IN L. A.

Tile roof construction, heretofore regulated by ruling of the Board of Building and Safety Commissioners, will soon be governed by appropriate amendment to the building ordinance as a result of action taken by the Municipal Board recommending to the Los Angeles City Council the adoption of a specification in ordinance form. The laying and fastening of tile on roofs would be regulated in detailed fashion according to the terms of recommended ordinance. The technical change would make for more effective enforcement, but the specification remains practically the same.

PROPOSED ARCHITECT LAW INVALID

City Attorney James O'Keefe is reported to have advised the City Council of San Diego that a proposed ordinance designed to require the employment of a licensed architect on all plans for buildings that contain more than 1000 square feet of floor area is not within the province of that municipal legislative body because the purposes of the ordinance are not within the functions of police power. That power is limited to matters that have to do with the preservation of public health, safety and welfare, Mr. O'Keefe holds.

* * *

BUILDERS LICENSED IN OCEANSIDE

Contractors in Oceanside must first qualify before the building inspector as to competency to practice the trade of building contractor, pay a license fee of \$5 and post bond in the sum of \$1,000 before they shall be entitled to secure permits for building. Ordinance No. 327, passed by the City Council as an emergency measure, became effective upon adoption last month. Licenses are required to be renewed the first of each calendar year.

* * *

GOVERNOR APPOINTS ARCHITECTS

Frederick H. Meyers and Albert J. Evers of San Francisco, together with A. M. Edelman, John Parkinson and W. J. Dodd of Los Angeles, recently were reappointed by Governor C. C. Young as members of the California State Board of Architecture. John C. Austin of Pasadena also was appointed by the Governor to succeed Myron Hunt as a member of the Board.

* * *

PASADENA PLUMBERS BEING EXAMINED

Pasadena is proceeding to examine all master and journeymen plumbers in accord with the requirements of a recently enacted ordinance. Examination entails a practical demonstration of the knowledge of plumbing in addition to theoretical aspects of sanitation and ordinance requirements. Both master and journeymen plumbers are required to pay a license fee.

* * *

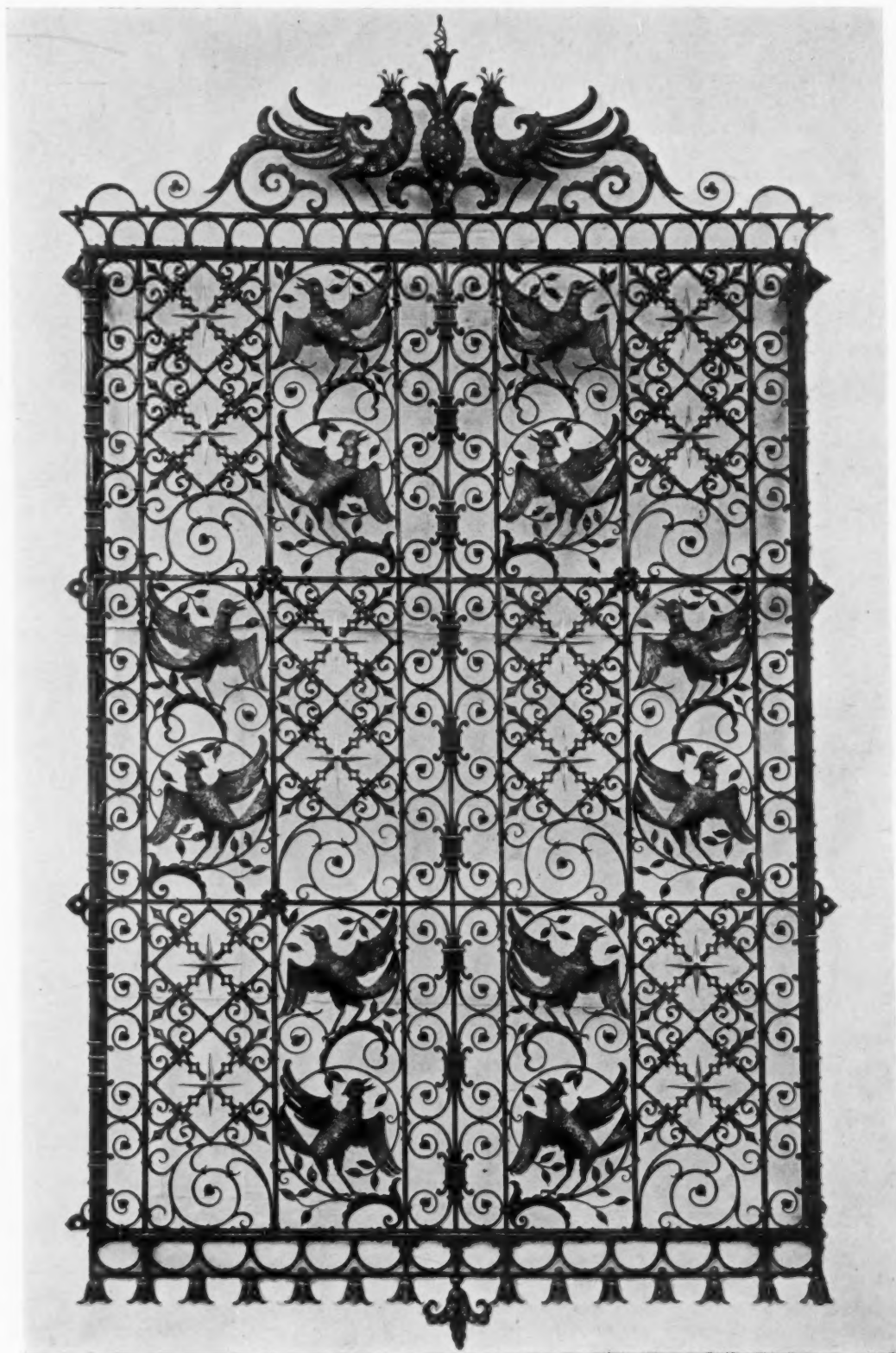
Walter S. Scott, long connected with the municipal service as city building inspector in Burlingame, no longer holds that post. According to news report from Burlingame the City Council has accepted his resignation.

* * *

Riverside is scheduled to have a new building code, reported as being put into shape by R. E. Brown, city engineer. Ernest Gifford is chairman of the building code revision committee.

* * *

Coronado is now operating under a new set of building regulations recommended by C. B. Pickett, inspector of building.



WROUGHT-IRON ORGAN SCREEN, BARKER BROS., LOS ANGELES, CALIFORNIA.

Executed by Architectural Iron Works

ART IN IRON AND BRONZE

The Screen as a Decoration



METAL SCREEN, whether it be for window or fireplace or organ, is unavoidably conspicuous; and it has the special characteristic that it is usually seen in silhouette against the light. It is obvious, therefore, that form, outline, are of the highest importance.

From this standpoint, wrought rather than cast iron is to be desired. The slight irregularities due to handwork, always more interesting than mechanical exactness, are emphasized, while the color, modeling, shadows, upon which the value of cast iron largely depends, are lost. In fact, it might be taken as a general principle that cast iron is much better suited to use outside than inside a building. Some exceptions, such as bank counter screens, hardly apply, since their object is protection and they are really in the category of exterior work. Memorial panels, of course, are essentially imita-

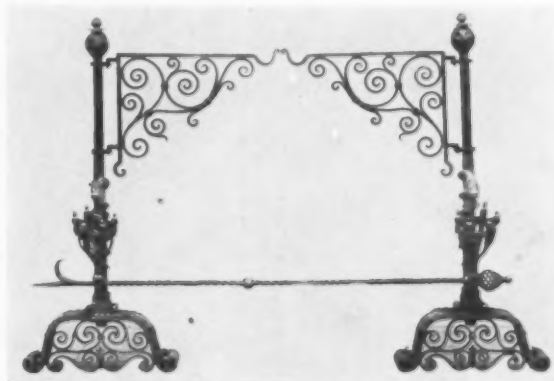
tions of stone carving and cannot be made of wrought iron.

It is quite feasible, however, to apply cast ornaments such as rosettes or small figures (though it may be doubted whether even these are as effective as when wrought by hand). At night, under conditions of strong artificial lighting, modeling in the round or heavy relief work counts for more than in the daytime when the source of light is behind the screen, or when its background is light-reflecting, as may be the case with an organ screen such as shown in the illustrations for this paper. The bird figures which are so interesting a feature in this grille may be treated with naturalistic polychrome or even with dull gilt, and would make a very effective contrast to the network of iron tracery which fills up the screen.

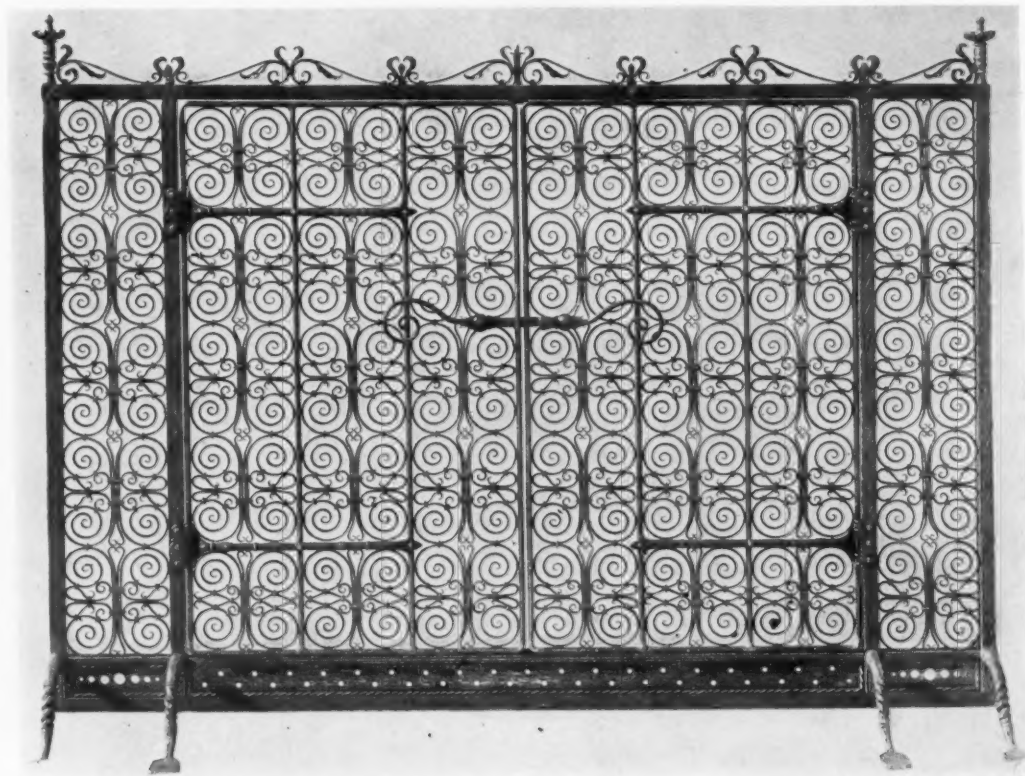
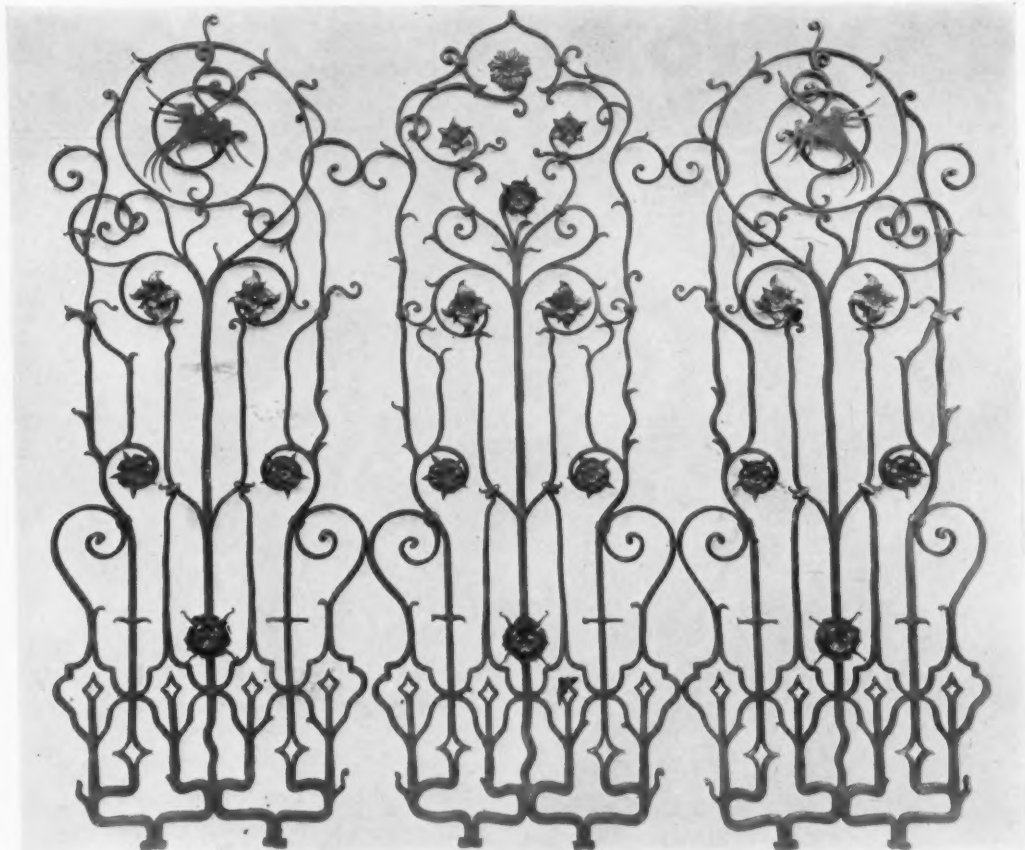
Other examples are given which illustrate the decorative possibilities of iron designed principally to be seen in silhouette.



WROUGHT-IRON CHECK DESK.



WROUGHT-IRON FIREPLACE ANDIRONS.



UPPER—WROUGHT-IRON WINDOW GRILLE; LOWER—WROUGHT-IRON FIREPLACE SCREEN.

Executed by Architectural Iron Works

IN THE PROFESSION

CONVENTION OF ARCHITECTS

The first convention of the State Association of California Architects will be held in San Francisco October 5-7, 1928. The place of meeting has not yet been announced.

* * *

Architect I. E. Loveless, Chester Williams Building, Los Angeles, is preparing plans for a new hospital building to be erected at Long Beach by Sisters of Charity of the Incarnate Word. The new hospital will have accommodations for 250 beds and will be of brick and reinforced concrete construction and cost \$500,000.

* * *

Architect C. H. Russell, 1106 Storey Building, Los Angeles, is preparing working drawings for a two-story and basement lodge building to be erected on the southeast corner of Philadelphia street and Tainter avenue, Whittier, for the B. P. O. E. The building will cost \$70,000.

* * *

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, are preparing plans for a new library building for Palos Verdes. The building will be two stories, reinforced concrete construction and cost \$90,000.

* * *

Architect James N. Conway, 1619 Brighton way, Beverly Hills, has prepared preliminary plans for a hotel costing \$500,000 to be erected at Moonlight Beach, Encinitas, San Diego county, by Mr. Aubrey Austin, 420 South St. Andrews place, Los Angeles.

* * *

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, is preparing plans for a two-story class B market building to be erected in San Jose by Mr. Victor Challen, 600 South Third street, San Jose. Building will cost \$100,000.

* * *

Architect Louis Mullgardt, 641 Post street, San Francisco, is preparing working drawings for a five-story reinforced concrete residence to be erected on Chestnut street between Hyde and Larkin streets by Dr. Buck. Estimated cost is \$200,000.

* * *

Architects E. L. and J. E. Norberg, 580 Market street, San Francisco, are preparing preliminary plans for a two-story frame and stucco apartment building to cost \$18,000, to be erected in Beresford, San Mateo county, California.

* * *

Architect Edwin St. J. Griffith, Chehalis, Washington, has been commissioned by the city of Hoquiam to prepare plans for a two-story concrete and brick city hall to cost \$100,000.

* * *

Architect William I. Garren, DeYoung Building, San Francisco, is preparing plans for three two-story frame and stucco residence buildings to cost \$12,000 each.

Architect Arthur Angel, 6111 Pacific boulevard, Huntington Park, is completing plans for a ten-room school building for Huntington Park. It will be of brick construction with stucco exterior. Mr. Angel is also preparing preliminary plans for a two-story, ten-room school building to be erected at West Maywood for Huntington Park School District.

* * *

Architect Joseph Losekann, 931 North El Dorado street, Stockton, is preparing preliminary plans for remodeling and enlarging the Hotel Clark, Stockton. The building is owned by Mr. W. R. Clark, of Clark and Henry Construction Company, Chancery Building, San Francisco.

* * *

Architect Edwin Bergstrom, Citizens National Bank Building, is preparing plans for a class A store and office building to be erected at the northwest corner of Fourth street and Pine avenue, Long Beach, for the Owl Drug Company. Building to cost \$100,000.

* * *

Architect A. H. Albertson, Henry Building, Seattle, has been commissioned by the city of Seattle to prepare plans for a two-story and basement substation and office building to be erected at Third avenue and Madison street. Building will cost \$500,000.

* * *

Architect Gilbert S. Underwood, 1404 Hibernian Building, Los Angeles, is completing working plans for a four-story and part two-story hotel building to be erected in Honolulu by Mr. Walter Justin. The building will contain 200 rooms and cost \$400,000.

* * *

The San Diego board of education has commissioned the following architects to prepare plans for schools in San Diego. The schools will be erected from the bond issue of \$2,313,000 which was voted at a special election May 15.

High schools: New East San Diego senior high school, group of buildings, \$400,000, to T. C. Kistner & Co., Architects' Building, Los Angeles, and Spreckels Building, San Diego; San Diego senior high school, boys' and girls' gymnasium, science laboratories and addition to heating plant, \$150,000, to Frank P. Allen, Jr., San Diego; La Jolla high school, addition, \$40,000, to Herbert J. Mann, La Jolla; Point Loma high school, additional building to contain study hall and auditorium, \$60,000, to I. E. Loveless, Chester Williams Building, Los Angeles; Roosevelt junior high school, additional rooms, \$40,000, to Frank C. Hope, San Diego; Woodrow Wilson junior high school, additional classrooms, \$40,000, to Richard S. Requa, San Diego; Part Time high school, first unit, \$50,000, to Lincoln Rogers, San Diego; board of education warehouse, first unit, \$100,000, to Eugene M. Hoffman.

Grammar schools: Sherman school, new building, \$150,000, to Quayle Bros., San Diego; Fremont school, addition to building and heating plant, \$30,000, and

[Concluded on page 59]

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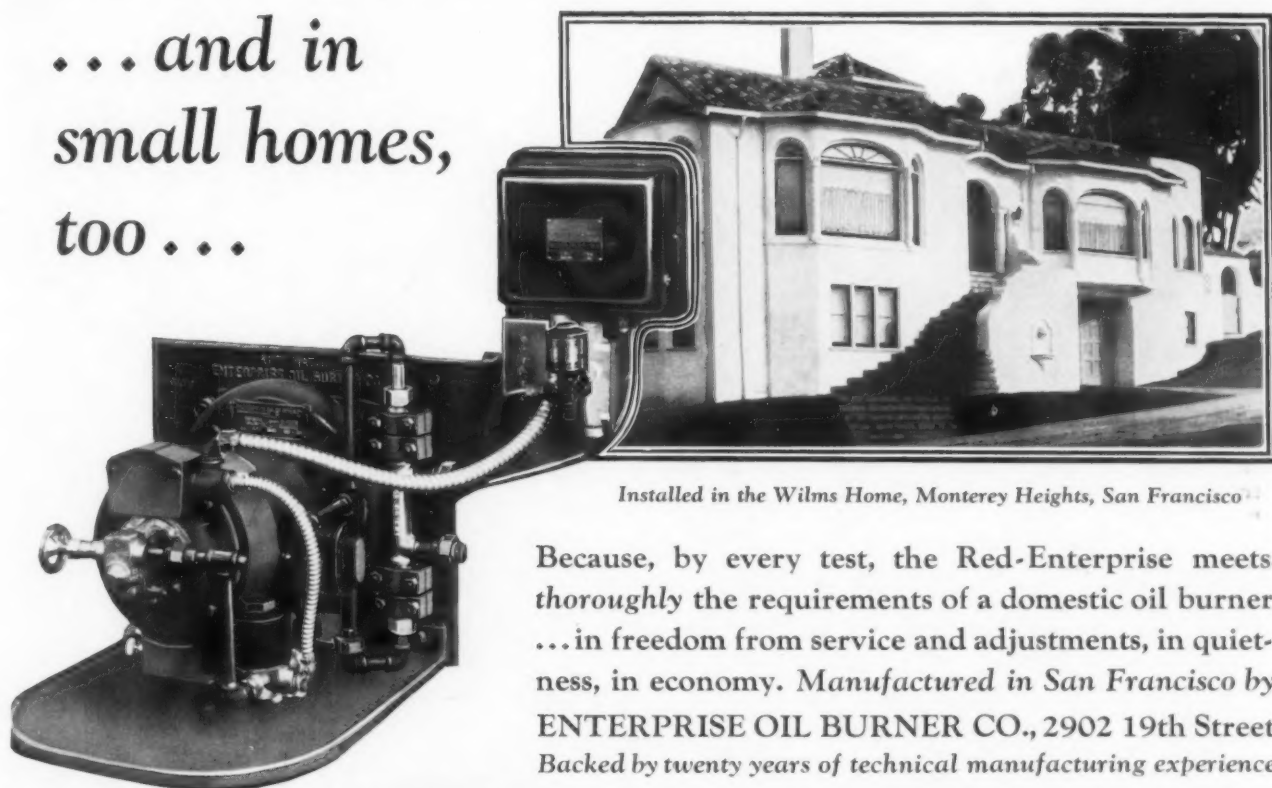
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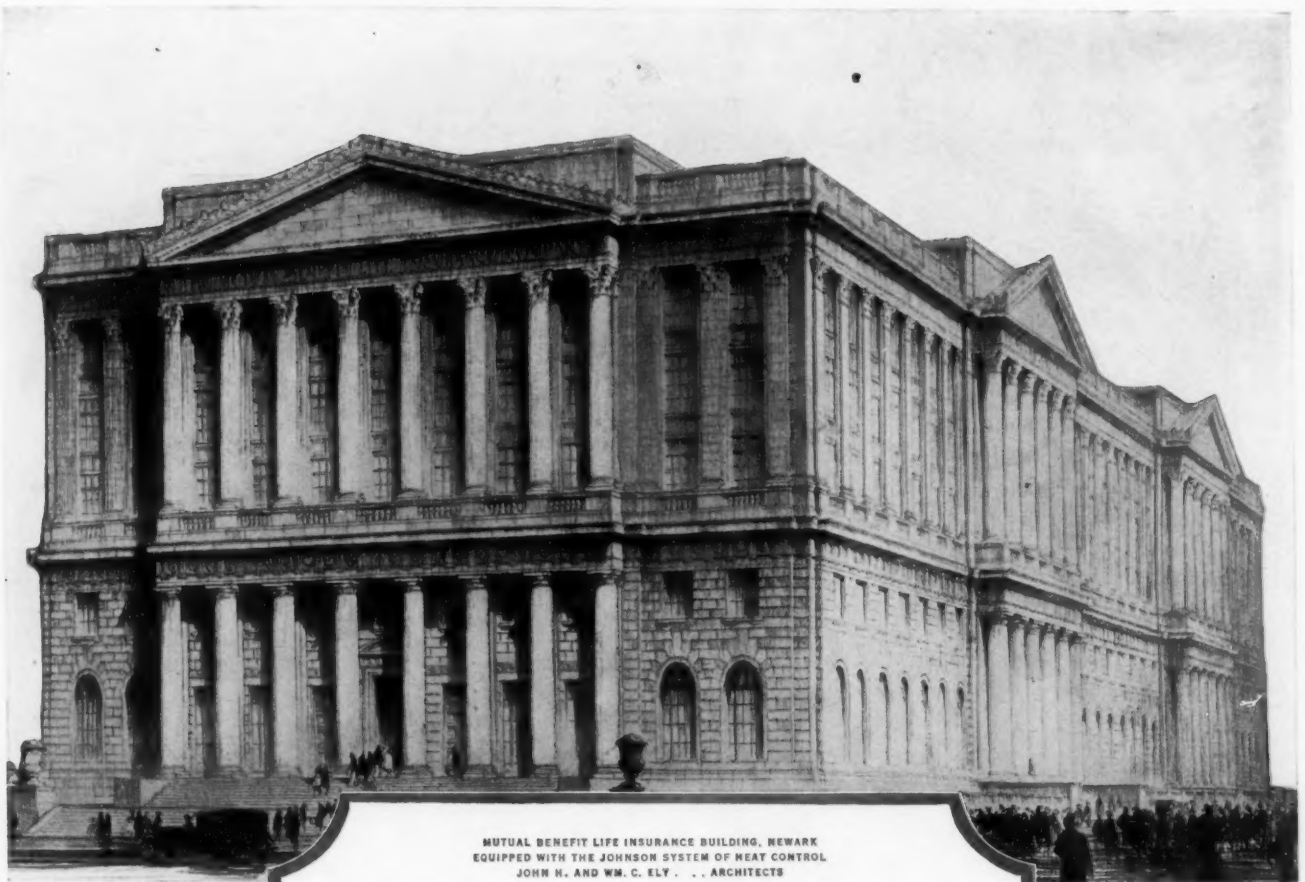
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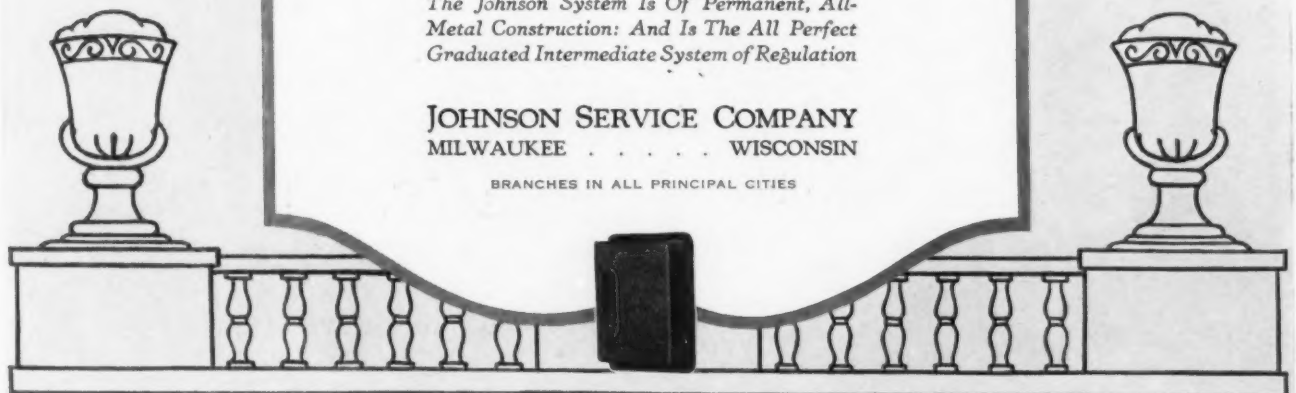
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[Concluded from page 55]

addition to Loma Portal school, to J. S. Groves, San Diego; Hamilton school, new building, \$85,000, to Templeton Johnson, San Diego; Logan school, new building and plant, \$150,000, to William H. Wheeler, San Diego; La Jolla school, addition to building, \$8,000, to Louis J. Gill, San Diego; Emerson school addition, \$16,000, Euclid school addition, \$6,000, Edison school addition, \$12,000, and Garfield school addition, \$16,000, to John S. Siebert, San Diego; Balboa school addition, \$8,000, and Jefferson school addition, \$15,000, to Edwin T. Banning, San Diego; Normal Heights school, new plant, \$150,000, to Stevenson and Lodge, San Diego.

* * *

Architect Horace W. Austin, Pacific Southwest Bank Building, Long Beach, has been commissioned by the Board of Education of Long Beach to prepare plans for a two-story brick and concrete high school building to cost \$110,000.

* * *

Architect William H. Wheeler, Spreckels Building, San Diego, is preparing plans for a 13-story class A store and apartment building for J. F. Anderson and G. Lichty. The structure will cost \$300,000 and will be of reinforced concrete construction.

* * *

Architect William A. Knowles, 1214 Webster street, Oakland, is preparing plans for a factory building to be erected in Los Angeles by the Victor Talking Machine Company. The building will cover an area of 30,000 square feet and cost \$250,000.

* * *

Architect Roy Place, Tucson, Arizona, has prepared preliminary plans for the proposed new court-house to be erected at Tucson for Pima county. The building will cost \$300,000.

* * *

Architects Starks and Flanders, Ochsner Building, Sacramento, are preparing plans for a two-story frame and stucco church and Sunday-school building for the First Baptist Church of Willows, Glenn county, California. The building will cost \$250,000.

* * *

Architect Kenneth Macdonald, Jr., 316 Spring Arcade Building, Los Angeles, is preparing preliminary plans for a 12-story class A garage building to be erected on Hill street. It will cover an area of 75x150 feet and will be of reinforced concrete construction.

* * *

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing the working drawings for a 14-story and basement class A hotel building to be erected in Long Beach for Mr. Earl Taylor. Building will cost \$600,000.

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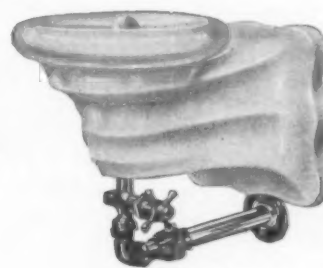
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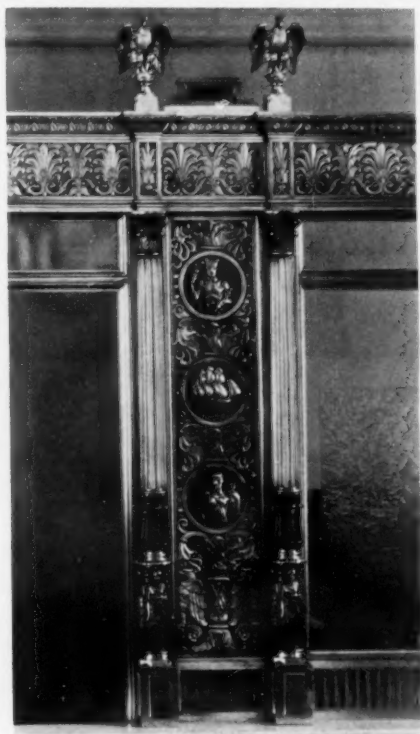


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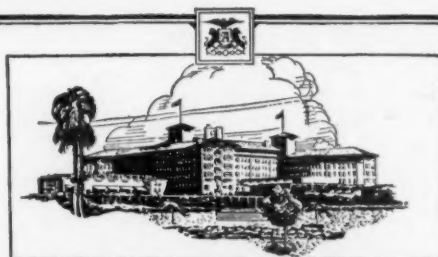
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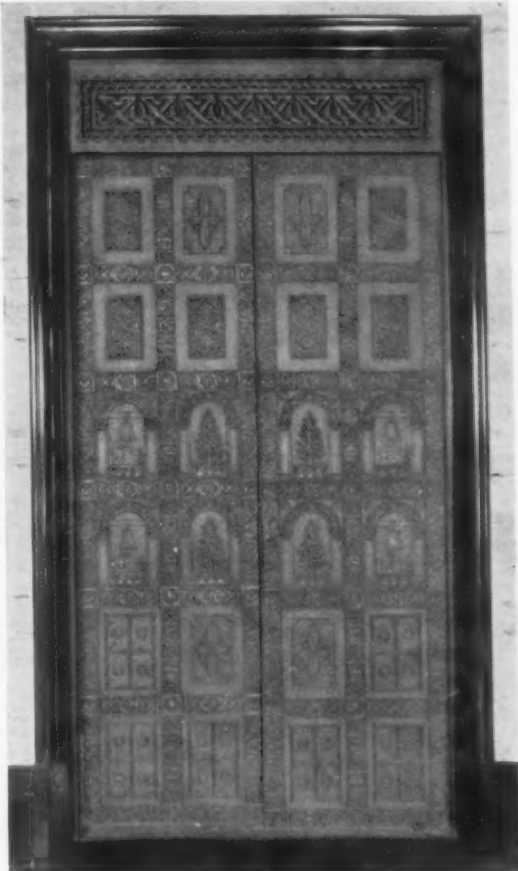
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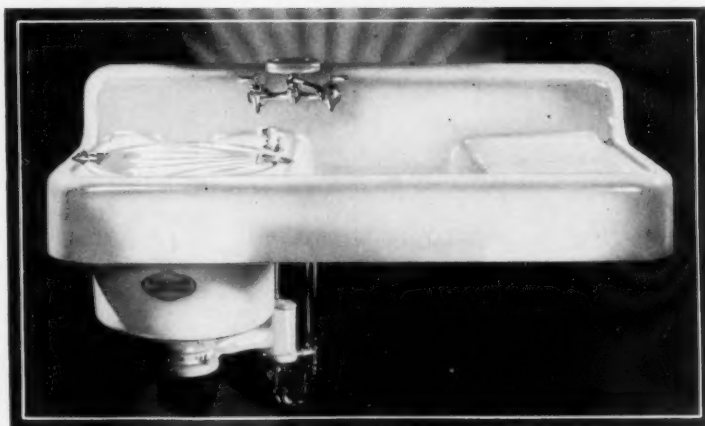
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